

The School Musician

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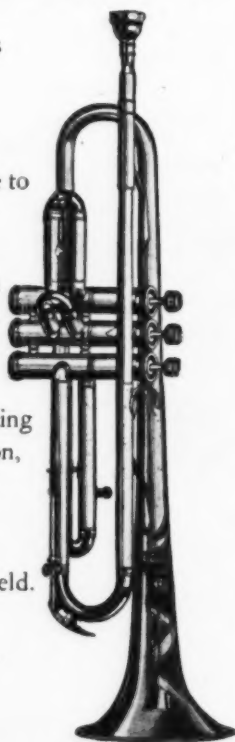
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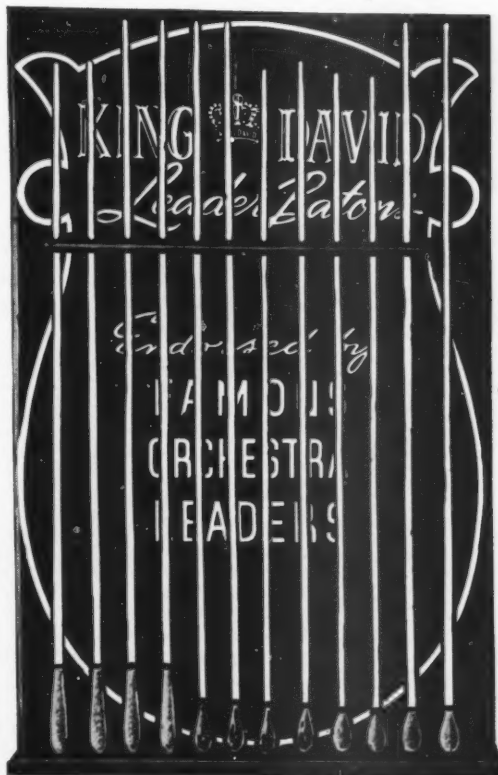
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E. V. Worsham, Worland, Wyoming

"A youngster who learns to play an instrument has a thrill that lasts a lifetime," says E. V. Worsham, and in sixteen years of instrumental teaching he has made that thrill a reality for hundreds of young Americans. Although many championship bands have marched and played under his direction, he believes that the music educator has an equal responsibility in training both intelligent musicians and intelligent listeners.

Two years ago Mr. Worsham left the high school music department at Chadron, Nebr., to come to the beautiful town of Worland in Wyoming's Big Horn Basin. At Worland, in a school which is the educational center for a large area of scenic mountain landscape, he has developed an extensive instrumental program and an outstanding band. In addition he serves as an energetic secretary for the Big Horn Basin Music Educators Association and is a driving force in that up-and-coming body.

He looks back on his two years at Chadron as a "vacation", for he was carrying a comparatively light teaching load to compensate an overworked body for the killing pace of the twelve previous years. But, just to prove that a good educator is always in there pitching, the festival judges noted that the Chadron band was the most improved unit in the state.

It was at Iola, Kansas, that Mr. Worsham made his first and most spectacular fame as a maker of champions. Beginning with a group of eight which couldn't be called a band by even the loosest definition, he cut a wide swath through Kansas and neighboring states in the following twelve years, garnering numerous blue ribbons in marching competitions and Div. I ratings in concert band contests at the state festivals. In addition he kept an instrumental program humming from junior college to grade school levels, was in the thick of all civic music activities in the community and plugged hard at graduate study in summers at Northwestern. It was wonderful while it lasted, but Mr. Worsham finally realized that he would have to either call time out or find a twin brother to split the load. The former course seemed most practical, but instead of taking an intended year's vacation he found himself again wielding a baton, this time at Chadron, with results already mentioned.

One evening two years ago he received a phone call from the county school superintendent in Worland who had been looking up his record. After listening to a siren song of salaries and trout streams, Mr. Worsham packed up and came to Worland. Everybody concerned has been happy about the whole thing ever since—especially E. V. Worsham, who, incidentally, thinks the whirl of a casting rod is Nature's noblest music.

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The School Musician

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CHICAGO, ILLINOIS

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The big September edition of the SM News will carry picture stories of school musicians' summer activities throughout the nation. Give your own horn a loud toot by getting your news and photos in early for September. We're staying on the job all summer to take the news as you make it.

Departmentals

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Our September Song

The SCHOOL MUSICIAN will greet you first thing when you answer the first school bell next fall. It will be a bigger and better magazine than ever—pictures, personalities and a treasure chest of the kind of how-to-do-it instrumental advice you want. And, as always, next year's SM will continue to live up to its name by emphasizing YOU—the school musician. Drop a line to your magazine this summer—tell us what you're doing and what your plans are—tell us what you'd like to see in your magazine next year. Now go out and have yourself a summer!

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MUSIC

The Keynote of the Seven Major Objectives of Education

● IT IS NOT THE PURPOSE of this writing to justify music, or its place in general education. Experience, and the record, provide proof of its value far beyond anything that may be said here.

Rather, it is our purpose to identify the influences of consistent instrumental music study directly with the formula for essential education as expressed in the "Seven Major Objectives".

We doubt if anyone, however phlegmatic, could truthfully say that he does not like music at all, or that he would decline the ability to play a musical instrument were such a gift offered for the asking. The love of music, and the urge to make it, is born

with the child.

Music, like the breath of life, is the gift of all. No cast nor creed nor land nor clime is without it. It is the one form of human expression that is genuinely universal in its individual usefulness. As such it may be said to be second in importance only to the power to speak the native tongue.

Instrumental Music Study Contributes to Health

Does instrumental music study—the consistent playing of a musical instrument—contribute to the healthy development of the growing child, the child of school age?

This has been substantially proved in cases of both chronic and acute physical deficiencies. But let us reason why.

Generally speaking, the secret of music's success in a health building sense is exercise. Not strenuous, not fatiguing, not the "Superman" sort of thing. But consistent, overall, muscular and pulmonary exercise. It takes a strong muscular bellows to blow a constant, even flow of air. It takes fast, nimble fingers to play rapid passages. It takes sharp eyes and exact hearing to be a good musician.

Applied music therapy has wrought wonders in the treatment of both mental and organic ailments, though music's greatest power for health is in stimulating healthy growth of youthful minds and bodies.



"The ability to play a musical instrument is a wholesome lure to every leisure moment. The musician is never alone . . ." Above, Walter Lortz of the Proviso, Ill., high school orchestra, finds spare-time enjoyment and relaxation in a private violin session.



"Music contributes to the healthy development of the growing child." Above, Interlochen trumpeters at a rehearsal in the great outdoors.

The Seven Major Objectives of Education

1. Health
2. Command of Mental Processes
3. Vocational Training
4. Worthy Home Membership
5. Worthy Use of Leisure
6. Civic Education
7. Ethical Character

Music Serves Them All!

Observe the school musician on the band or orchestra concert stage. He sits erect, shoulders back, head up, feet square on the floor. That has become his natural posture. See the same group on a street march, or in formation maneuvers. Judge fairly the value of that hazardless exercise.

Instrumental music study contributes greatly to the healthy development of the growing child.

Instrumental Music Study Stimulates Command of Mental Processes

Often quoted is the conclusion of "five-foot" Eliot that "In all the list, music is the best trainer of the mind."

Another noted educator adds that "music is a subject that should receive serious attention and study and not just something with which to play."

Playing a musical instrument requires the constant alertness of eye and ear, and the most delicate coordination with them of mental responsiveness. The musician must read the printed word (the note), he must think the tone, the pitch, the time, simultaneously with the physical operations of fingering the note and blowing or drawing the bow just enough for the required volume. He must think expression, phrasing, rhythm, dynamics. He must watch the conductor and interpret his thinking. He must keep time, and maintain a subconscious alertness to every other part and

player in the group. He must appear calm and composed, sitting there, but actually he is mentally very, very busy. Try to sight-read with a hundred others. You'll find out.

Mr. Claxton, formerly United States Commissioner of Education, has this to say; "Sooner or later we shall not only recognize the cultural value of music; we shall also begin to understand that, after the beginning of reading, writing and arithmetic, music has greater practical value than any other subject taught in the school."

Music is a Profitable Vocation

The universal study of instrumental music is endorsed and its adoption urged, not from the standpoint of its vocational usefulness, but rather for its higher spiritual values, the harmony and joy its making brings to the human heart, the solace and comfort and companionship its understanding provides in time of need.

And yet, to those specially gifted, or whose love of the art leads them into its professional mastery, music is an enviable means of livelihood.

The wage scale of the professional musician is high. A hundred dollars a week is about the minimum. Then there is always the additional revenue, sometimes great, from teaching. Most all professional musicians do some teaching,—profitable, pleasant work.

Then again, before the professional musician, stardom is ever shining. Concert celebrities get \$500—\$1,000, sometimes more, for a single performance.

Composing, arranging, song writing,

have become so important to the entertainment productions that musicians are specializing in these fields. The musical directorship of the broadcasting companies and of such as New York's Radio City Music Hall are among the big-pay jobs of the nation.

To the man or woman who can play a musical instrument, that gift is priceless for itself alone. Yet its financial value is measured only by the extent of one's mastery. We can't all be professional musicians, but we may all share in the gift of music, play for the joy of playing, revel in participation in the greatest of all arts.

Music Is Essential to Worthy Home Membership

Home! What a word! It means a thousand different things to as many different people, yet in its heartfelt longings its meaning is always the same.

No greater responsibility rests with the educator than to guide today's youth into a more worthy sense of home and its responsibilities. The security of the nation depends upon the strength of the home circle and the spiritual unity of its members.

Music brings companionship and devotion to the fireside. A musical family is a happy family. Children who can play musical instruments provide their own entertainment and grow up

"A Superintendent in a midwestern city recently established an estimate that 30% of the school children of that city were talented enough to make music a profitable vocation."

"Many educators have advanced the logic that there is enough mathematics and reading skill required in the study of music to warrant placing it in the curriculum as a tool subject."

"Cultured families have a closer and firmer bond by being able to participate in playing in their own little family orchestra. Today's educator cuts the pattern for the music which will be found in the future homes of America."

in a home of contentment, character and refinement, bound together by mutual enjoyments, coöperation and respect.

As school-taught musicians advance into manhood and womanhood they will bring to their own new generation a deep understanding of the value of music in the home. Thus the full fruitage of school music education is realized in its relationship to worthy home membership.

Music Is Worthy Use of Leisure

Of deepest concern to the educator is the coaching of useful habits for the occupancy of leisure time. To graduate the child equipped to use safely and gainfully his ever increasing idle hours is one of the ends of education most greatly to be desired.

The enjoyment of music is one of the delicacies of this fast moving, production-minded life of ours. The ability to play a musical instrument is a wholesome lure to every leisure moment. Those who can play, love to play, revel in the sound of their own music. The musician is never alone, never at a loss for "something to do".

Music study brings the student into relationship with the inspired thought of the world's great composers. Playing, hearing, understanding good music tends to elevate consciousness, and leads leisure time imaginations above and away from the dangers of leisure time. Music is a social prophylactic. A prison warden once said, "Teach a boy to blow a horn, and he'll never blow a safe."

Music, the ability to make it, fosters cultured sociability in leisure time. Give music to every child and every child will be equipped to make the best and safest and most enjoyable use of his leisure throughout life.

Music Advances Civic Education

In what particular way can music influence the development of good citizens? How can playing a musical instrument in the school band induce love of country and the civil tolerances that make for sterling statesmanship?

"No other subject taught in school, with the possible exception of literature, approaches in importance the value of music for use of leisure time. The pleasure of listening to music is not to be compared with the joy of making it."



Group playing contributes to civic education by teaching cooperation, teamwork, fairness, and self-restraint. Character and good citizenship go to make up good bands as well as good communities. Above, some young California citizens displaying woodwind teamwork at a district festival held recently in Los Angeles.

"No other subject brings the student in as direct contact with civic affairs as does playing in the school band . . . The objectives and purposes of civic activities become the objectives and purposes of the school musician . . ."

As a matter of fact, no other curricular subject in the entire scheme of public school teaching brings the student in as direct contact with, and participation in, civic affairs as does playing in the school band. Every community activity needs the band. The objectives and purposes of those civic activities become the objectives and purposes of the school band musician while yet in his early teens.

But music study, and especially group playing, has less obvious but equally effective influence for good citizenship. Coöperation, a fine sense of fairness, personal restraint, group pride, obedience to leadership, punctuality, deportment and self-development are primary requisites in this activity. Exactly the same characteristics that make a progressive town or a live community are essential to a good school band or orchestra.

It takes more than good musicians to make a good band. It takes character and good citizenship in each and

every member of that band, which contributes much to civic education.

Music Fabricates Ethical Character

Of all the subjects under consideration in this analogy of music in education it would seem that the fabrication of ethical character in the child is most obviously to be expected. The elegance of human character is best expressed in music.

A little girl recently wrote, "the degree that expression in music has progressed denotes the progress of culture in a nation". Culture is love for one's fellow man.

Instrumental music, as taught in our public schools, inspires thoughts into those higher channels "which are found elevating the race"; brings faith, hope and courage to the struggling heart; is an ever flowing, inexhaustible fountain of solace in humble or high estate. No force in education can do these things, and more, and fail to impart the essence of ethical character.

Let's Teach the REAL AMERICAN MUSIC

(Editor's note: This free-for-all on Jazz began with Mr. Handlon's article in the January issue. Mr. Fritschel entered the scrap in February, and now Mr. Handlon, only slightly scarred, returns gleefully to the fray. We're looking wistfully for a neutral corner.)

● I HAVE RECEIVED a number of comments on my article on jazz in the January issue of *THE SCHOOL MUSICIAN*, and so far the only dissenting voice has been that of Mr. Arthur L. Fritschel in his article in the February issue.

In his opening paragraph Mr. Fritschel suggests that a little more serious thought be given to the question of jazz vs. classics. Okay, let's draw up a chair by the fire and get to it.

First of all, in 4/4 time a half note equals two beats and a quarter note one beat. It doesn't matter whether you're playing Bach, boogie or hillbilly, the note value is the same—and it's music. Music is based on emotion and is played for two reasons, for personal pleasure and for entertainment. And it's a proven fact that 75% of the American public prefer to listen to jazz for the simple reason that it is the American music. (My, my, what a fuss there will be about that statement!)

Nationalities in Music

How do you figure a nation's music? By their songs and dances. Austria has its waltz, Germany its ländler, Poland its polka, Hungary its czardas, and the United States has its jazz. And, although there is a different version of it every few years, our popular dance is the fox trot.

What is the most popular concert composition by an American composer and why? The "Rhapsody in Blue", because it is based on jazz.

Frankly, there isn't much sense to a controversy over jazz and classics for if you dig into the latter you will

A nation should be proud of its own distinctive music. The U. S. has a musical idiom all its own, and, says the author, it should be given its proper place in the instrumental program.

find the same rhythmic phrases used in jazz. An example is a measure used a lot in 4/4 time consisting of an eighth note, three quarter notes and an eighth note. That type of phrase is used in "Orpheus", "Calif of Bagdad" and even in Schubert's "Unfinished Symphony". It doesn't change it any if it's played by a jazz band.



Dressing up the front of Mr. Handlon's De Soto High School Band, these feminine flag swingers work with the uniform precision which their director learned during years in show business. Left to right, Elnora Bennett, Lois Knapp, Yvonne Welch, Wanda Holloway.

Another criticism of jazz is that it is too loud. What about "Farandole" by Bizet? It is marked FFFF at the finish. I have never seen that much volume marked on a jazz sheet.

Emotional Power

Comparing jazz with the classics is like comparing a full dress ensemble with a slack suit. Each has its place, and you certainly wouldn't wear one in place of the other.

I've gone to a symphony and sat there with the tears running down my face because the music was so beautiful. (So I'm a sissy.) I've played violin in a string quartette when the music was so deep and rich that without thinking I've actually stopped playing to listen. I've also gotten such a lift from a jazz band that I felt I could jump right out of my skin and would almost have given my right arm if I could have sat in with them on trumpet or sax.

Modern day jazz arrangements demand a good many hours of practice on scales and exercises before they can be well played. Listen to the recording of Ralph Mendez's trumpet solo of "Hora Staccato" or any of Harry James' solos. Forget about the solo and listen to the accompaniment. Those sidemen are fine musicians; the majority of them were well schooled in technic and concert music before they played jazz.

Now, ask yourself this question: Could I play that music? If the answer is yes, you are a good musician. If it's no, then stop talking as though the sidemen were something the cat dragged in. It would surprise a lot of

(Please turn to page 31)

By **James E. Handlon**
Bandmaster, De Soto County High School
Arcadia, Florida



An ardent lover of fine brass playing, Mr. Brasch has a collection of almost 2000 records of the great old time brass bands and soloists of yesterday.

You Can Learn About BRASS from the Old Masters

It's all ON THE RECORD

● ARE YOU A CORNETIST, trombonist or baritone player with ambitions toward solo playing? If so, this article is written for you.

On one point we will all agree, and that is that most of us must work for whatever we acquire. Instrumental prodigies are rarely found, and they seem to be confined to the string family. So most of us can readily remember when we started on a brass instrument. The first year was the hardest. That was the year when we signed out a school instrument or began to pay installments on a fifty dollar student model trumpet. At first, we thought, it was to be just a hobby, a pastime, an extra credit, a free front row seat at all football games or per-

haps an excuse to skip a period of gym for a semester. Later, we found, as our interest grew our improvement became more noticeable.

By now we have learned to play a bit—in fact compared with the fellow down at the end of the section we're pretty good! But we are still far from the perfection of the fine soloists we've heard about. And, along with notions of improving our playing ability, many of us have already bought instruction books. Our bandmaster has always been very helpful, and his broad experience has helped to keep us out of bad habits, musically speaking. Tips from more advanced players have always benefited us greatly, and a great many of us have taken lessons from competent teachers.

Sousa Calls the Turn

Now, any or all of these methods deserve our sincere consideration and are to be encouraged, but I would like to invite your attention to yet another course of instruction—canned music!

From the best information available, this term "canned music" was coined by the immortal composer and band director, John Phillip Sousa. An old-timer will tell you that the March King had little or nothing to do with the recording sessions of his famous band when in Camden, New Jersey, where the old Victor plant was located. The conducting was always done by one of his first-chair men.

There is very little doubt that the phonograph records of 1890 did sound like "canned music." Recording was in its infancy and early records were mainly experimental. The higher pitched instruments seemed to record fairly well, but those of lower pitch could hardly be heard and their timbre was woefully affected.

This brought about a good deal of shifting of the players' positions to

By *Harold Brasch*

Euphonium Soloist, U. S. Navy Band
Navy Yard, Washington, D. C.

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Concertgoers during the "Golden Age of Brass" heard the greatest cornetists and trombonists of all time.

**Thanks to Edison, their
artistry was "canned",
and their music lives today.**

get the desired results. Even so a good blend was difficult for any ensemble. Then too, no more than twenty musicians could direct the sound of their instruments into the large end of the huge megaphone at one time. Time limits were two minutes and forty seconds for a ten-inch disc and four minutes for a twelve-inch disc. Electricity, was, of course, unheard of and consequently reproducing machines were sadly inadequate. All of these deficiencies caused Mr. Sousa to be prejudiced. Small wonder, then, that he described the resultant tinny sounds as "canned music"!



A Keneke cornet solo waxed in 1903 and still spinning well today.

All-Time Greats

The writer, for one, has never underestimated the teaching value of these early records. It is true that some of them are considered museum pieces (especially by collectors) but they are more than that: they take us out of the present and back to a golden era of brass music. There is no doubt that concert-goers in the

years between 1890 and 1920 heard the greatest cornetists and trombonists of all time.

Contrary to the popular belief there have been found many of the recorded solos of Paris Chambers, Seneca Mygrant, Arthur Whitcomb, John Hazel, Bohumir Kryl, Leo Zimmerman, Simone Mantia, Herbert L. Clarke, Arthur Pryor, Walter B. Rogers, Jules Levy, Emil Keneke, Henry Higgins and scores of others. These provide an excellent field of study and research.

Perhaps you consider yourself a bandsman: then I say that if you have never heard W. B. Rogers play his own variations on "The Harp of Tara", or Pryor his "Patriot Polka", or Mantia his "Original Fantasia", or Kryl play Arban's "Carnival of Venice", then you have missed the best for these men were unexcelled technicians on their respective instruments.

Most young players can, with conscientious practice, increase their own technical facility, but warmth of tone, style and interpretation are another matter! These are essentially a man's personality being expressed in musical sounds. An artist's style and interpretative ability mature just as his personality matures.

Generally, the more thorough musicians realized the fullest expression in the playing of their own compositions. Even the most casual reader must know that the composer-player is more capable than any other of producing the desired effects, the correct tempos and the best suited articulations in his own compositions. This is especially true of Clarke, Rogers, Kryl and Pryor. Of these, the late Dr. Herbert L. Clarke was by far the most prolific. His tasty, artistic cornet solos frequent the contest lists and are considered among the finest in the repertoire of the cornetist.

Clarke's Recordings

Dr. Clarke's recordings, too, were far more in demand than those of any other brass artist. By popular demand, they were re-pressed many times by continually improving processes and were still to be found listed in catalogues well into the 1920's. Most of these have been found in excellent condition and with no more scratch than a new record.

Here is a complete discography of Dr. Clarke's solos, compiled from collectors in every part of the country: "Ah, Cupid", "Aloha Oe", "Berceuse from Jocelyn", "Bride of the Waves", "Carnival of Venice", "I Can't Tell



A 50-year-old Berliner record cut by Trombonist Arthur Pryor in July 1897.

Why", "Killarney", "La Veta Caprice", "Love's Old Sweet Song", "Macushla", "Mammy's Colored Coon", "Once Upon a Time", "Perhaps Love's Dream Will Last", "Russian Fantasia", "Shores of the Mighty Pacific", "Showers of Gold", "Sounds from the Hudson", "Southern Cross", "Stars in a Velvety Sky", "The Debutante", "The Palms", "Twilight Dreams", "Whirlwind Polka".

There are also in existence many records of duets, trios and quartets which Dr. Clarke recorded with Keneke, Zimmerman, Bellstedt, Pryor, Hazel, Rogers and others.

It seems reasonable to assume that many thousands of musicians would enjoy owning the best of these records and if the demand were great enough this could easily be realized.

Mr. Sousa had good judgment and good wit back in 1890 when he referred to Edison's innovation as "canned music". However today with the modern electric phonograph these records can be played with remarkable clarity. Best of all, these gems of playing are easily within reach of all music lovers and certainly should be heard by all ambitious players of brass instruments.

*Elementary music education often
falls short of its objectives
because it fails to take account
of pupils' individual differences.
Wouldn't it make for more
successful teaching to combine
instrumental training with
the traditional do, re, mi?*

The

INSTRUMENTAL

Point of View

To Start Beginners Off Right

● "DID YOU STUDY MUSIC in elementary school?"

"Yes, but I didn't learn anything."

"Did you like the class?"

"No, I hated it."

"Suppose some one plays the piano, do you like to sing songs like Swanee River?"

"Yes, I guess I like music that way, but I don't like any music class!"

Over and over I have heard the same comments when I have asked people of all ages from 6 to 60 about their experiences in music. It seems to me that this situation is a big challenge to school music teachers and supervisors. Perhaps we ought to examine and redesign our technique

of teaching school music classes. Let us make a few observations on the general topic of teaching school music.

Teaching with Instruments

The instrumental phase of teaching in the elementary schools should receive more attention than it does, for it can be the basis for sound, successful teaching. If pupils enjoy singing with the accompaniment of the piano, why should music classes be almost wholly a capella? Some may object that the pupils will learn too much on the accompaniment, but the use of simple chords without melody should meet this objection.

Many schools, of course, do not have pianos in every classroom and it is not possible or practicable to take the classes to the auditorium. How about using a portable 25 lb. reed organ and simple chord accompaniment rewritten for workaday class use? Or the piano accordion is also a very usable instrument because the teacher can stand in front of a class and play the accompaniment with the left hand and conduct with her other hand.

Suppose a class in physical education were to spend their time on the playground only in exercises, without using equipment or playing games. Would the class be as interested as they would be if balls, bats and other equipment were used and games played? Everyone has a pair of legs by nature, but physical education teachers do not consider running races as the only major event in their program. Everyone is equipped with

by *E. S. Anthony*

2203 Bush St., San Francisco, Calif.

vocal chords, but is it not often observed that pupils would much rather play with drums and instruments than sing? Wouldn't the combination class of instruments and voices be more sound pedagogically? The biggest obstacle right now is that no methods or books are published for such classes. But I believe that pupils would be much less likely to hate such a class.

In an arithmetic class, one boy may get 100 on his daily papers and another boy get 0, still the class is not disturbed by the poor student. Philosophy of music teaching has to take into consideration a different factor. In a music class, the pupils who sing well and in tune are often disturbed by the pupils who sing out of tune. In fact, if the class is an instrumental class, and if the whole class has to be stopped every measure or two to straighten out a stumbling learner, the progress of the class is very seriously disturbed. The ordinary and better musicians will hate the class if the teacher gives too much time to out-of-tune and disturbing music. If the music pupils all the way from the lowest elementary classes up could be divided into fair and good musicians for participating type music classes, and the poorer and monotone pupils be put into listening and music appreciation type classes, it would be a very definite improvement in music pedagogy.

The Difference in People

One pupil is born with blue eyes, another with brown eyes. One boy will grow to be a six footer and eligible for the basket ball team center, and another will be a small and wiry five footer who finds out races are his forte. In academic classes, a definite curve and ratio is found in intelligence—a few pupils are very high, many are of medium grade, and a few very low. In music classes, the same general distribution of music talent may be observed. It is no shame to one boy to be five foot instead of six foot tall. So also, the music teacher should explain to pupils the same situation in music—the pupils who are born with music ability should never despise the monotones.

One mechanic fixes automobiles, another builds them, another mechanic-engineer builds roads, and another builds skyscrapers. Each has his work and takes pride in it. No one thinks that the builder of the skyscraper is better than the carpenter who builds only a pretty five-room cottage. The sonata technical skyscrapers and the concerto trills and running bridges in music are excellent things, but not all pupils have the native ability or ever need to try to prepare to play



AFTER THREE YEARS in a Jap internment camp, Mrs. Anthony has resumed her teaching career in her own private studios in San Francisco. A graduate of Central Missouri State Teachers College, she taught for four years in a boys school in the Philippines. When the islands were invaded in 1942, Mrs. Anthony was interned in the notorious Santo Tomas Camp in Manila until her release in 1945. She has recently authored a new series of methods for instrumental teaching.

skyscrapers—well played folk tunes and light classical and non-classical music that require much less difficult technique are much more suitable for amateurs and such music is very enjoyable and useful for home and community.

At the same time, when a pupil does show exceptional ability, the public school music teacher can and should by all means encourage the pupil to go to a private teacher for more lessons and inform the parents that such a pupil has talent that is worth paying for private lessons. Such pupils do not need to be held up as "models" for the rest of the class! Would the physical education teacher stand the six footer in front of the squad and tell the other boys to grow taller?

Sometimes there is a little misunderstanding and hard feelings between teachers of private lessons and public school music. A lot of the friction is unnecessary if all concerned will leave out personal feelings and take the situation at its face value. It is true that when a private teacher gives full attention to one pupil for a full hour lesson, that pupil will more than likely develop better intonation and technique. But public schools do not have the time and money to use such a program. Is it not much better to have 75 out of every 100 pupils bang-

ing on some kind of an instrument and getting some knowledge and not a little pleasure out of making their own music rather than only 4 or 5 out of a 100 who have money going to a private teacher? In many communities, it has been observed that when all pupils have a chance to learn in school bands and orchestras, many more than the 4 or 5 out of a 100 do take enough interest in music to encourage them and their parents to go to a private teacher for lessons.

Mixing Classes

One of the obstacles to instrumental music instruction for elementary school classes is lack of money for instruments and special teachers. The usual method of teaching beginning instrumental classes in schools is to have a class for cornets, another for clarinets, another for drums, another for violins, etc., and then after sectional rehearsals, combine the small groups into orchestras and bands. The author taught for many years in a school system where, even in high schools, there was not enough money for such a prodigal use of instruments and time. It is possible to use the same set of instruments for a different class any hour in the day. The author once taught a boys' glee club sight reading in the same class with a full group of all various instrumental beginners for a 50-piece brass band—without sectional rehearsals! Entirely differently arranged books and methods have to be used for such mixed group classes.

There are dances such as the old barn dances that can be learned in a few lessons, but there is the skyscraper dancing of the ballet toe dancer who has to put in long years of training. In music, there are many incidental and limited instruments that are fairly easy to learn—the xylophone, drums, harmonica, guitar, ukulele, etc. Such instruments could be used more generally and economically for elementary school mixed classes if methods, books and teachers are developed. These instruments are never intended to take the place of the violins and tympani, but at the same time, there is no valid reason for hesitating to use such instruments as long as they are played in tune and with musical judgment.

The writer would like to communicate with other music educators along the lines of this article.

Band Conducting

Can you meet this standard?

By *Lt. Cmdr. A. E. Zealley*

**Former Director of Music,
Royal Canadian Navy**

● **WHAT IS A CONDUCTOR?** After many years of experience as a military band conductor, I have come to the conclusion that, as far as bands are concerned, we have a preponderance of stick swingers—men who are simply showmen with no knowledge whatsoever of the art of conducting.

Simply because a man has some knowledge of harmony and composition, and is perhaps an outstanding instrumentalist, it does not follow that he is ready to assume the responsibility of conducting. Which leads up to the question, "What are the essential qualifications of a band conductor?"

In the first place he should have a good theoretical knowledge of all the instruments that go to make up band instrumentation and, by this means, know what to expect from each and every one of them. There are some clever conductors who can play brass and woodwind instruments fairly well, but once a conductor commences to do this kind of thing he lowers the prestige of his position and becomes a mere instrumentalist.

I know we have had famous band conductors who were acknowledged outstanding cornet and trombone soloists and who featured themselves as soloists with their bands, but I still maintain the position of a conductor is far too important for him to play the role of instrumental soloist, irrespective of how good he might be.

Neither the great Patrick Gilmore nor John Phillip Sousa ever appeared as soloists with their bands.

Well now, let us get on with the qualifications of a conductor. He should have a knowledge of harmony so as to be able to correct mistakes that sometimes occur in printed band parts. He should very definitely be able to read a score intelligently and to bring out the hidden beauties that the score has to offer. There are many conductors who can beat time perfectly, but who lack the necessary experience to create a lasting impression upon the audience.

The director may read the score but

still fail to grasp all the minute details in its makeup, with the result that his performance is mechanical. An experienced and able conductor can, in studying the score, translate the notes into sounds as he sees them in the printed copy, and thereby "hear" just how the music is meant to sound, and how it should be performed.

The most important qualities for the conductor are, first, to have a clear comprehension of the music that he is going to conduct, and, second, to be able to impress upon the men under him just what is required of them at each phase of the composition. He must prove to his men his capability as a conductor, and so secure their confidence.

And he should have such an intimate understanding of the music he is conducting that he can immediately detect the slightest error.

No musical degrees or academic education can make an outstanding conductor without the natural qualifications that are necessary for leadership. If a man cannot bring to music that creative, dynamic power, and lacks personality and originality in his interpretations, then he ceases to be a conductor and becomes merely a time beater.

Interpretation is, after all, the goal of all conductors, and it is an art in

itself. We must bear in mind at all times that technique, although an important part in interpretation, is by no means the main issue. There must also be a correct emotional balance.

Nor can we take the liberty of conducting the music according to our own likes and dislikes. The composer has shown us very plainly what he wants in the printed score, and it is up to us to perform the music in accordance with his wishes.

Never at any time should a conductor pose as a showman. Some very famous directors are guilty of this uncultural behavior. The great English conductor, Sir Adrian Boult, once said that a good conductor should appeal to the eyes of his orchestra and to the ears of his audience.

David Ewen in his book "The Man with the Baton" makes the following statement, "Audiences may come to the symphony concert for hero worship, and they may derive pleasure from the circus spectacles which conductors offer with their music, but when such liberties are taken with musical masterpieces, when conductors so brazenly exploit art for the sake of self-advertisement, it is time that their admirers recognize the red light of danger flashing across our musical horizon."

There are no bad bands—there are only bad conductors.

**It takes more than a shiny baton
to make a good band conductor.
Here one of the British Empire's
most famous bandmasters gives his
formula for success
in leading the concert band**

Hoosier Band Tops Off Year With Concert Tour

Columbia City, Indiana—The 60-piece Columbia City High School Band climaxed one of its most successful seasons with a two-day tour and radio broadcast recently. A pre-tour concert was given in Columbia City and then the band traveled to Angola, Ind., for a convocation program for the entire school on Friday morning, May 16th, and a concert in Sturgis, Mich., on the evening of the same day.

On Saturday morning the band broadcast a half hour program over WOWO in Fort Wayne. Two large busses were used to haul the band and a truck transported the instruments.

Richard Correll of the Sturgis music department and his Mothers Club handled the details of the Sturgis concert and the overnight housing for the Columbia City band.

Under the direction of Robert Welty the Columbia City junior and senior bands were both rated in 1st Division in the spring music festivals for the fourteenth consecutive year. The senior band was the only band in its class rated in first division by all three judges in both district and state contests. As only eight seniors will be lost to the band through graduation this spring it is hoped to have another good band next year.

Elks of Elkhart Fete High School Musicians

Elkhart, Indiana—The Elkhart High School Band and Orchestra and their director, David Hughes, were royally feted by the Elk Lodge during Music Week. A banquet followed by entertainment was given by the lodge on May 8th, with members of the instrumental music department as guests of honor. Donald Reed, ruler of the lodge, paid glowing tribute to the musicians and their director for their extensive contributions to the Elk-

Fifty Bands Parade in Massachusetts' "Most Spectacular" Music Festival

(See Cover)

Growing New Jersey Band Has Most Successful Year

Little Falls, N. J.—The Passaic Valley High School Band recently concluded its most successful season since its organization five years ago by Director Frank H. Groff. Under Mr. Groff's direction the band has grown from a 22-piece outfit to a fine concert band of 72 members.

The Passaic Valley Band has improved musically in proportion to its growth in size, and this year and last has placed more of its members in the all-state band and orchestra than did any other school in the state. This year the Passaic Valley school placed eleven members in the all-state orchestra and eighteen in the band. In addition, they captured seven first chair positions.

At the music department's recent concert, the artistic and financial success of the affair was demonstrated by the overflow crowds which necessitated another performance on the following night. The entire concert program was recorded and over \$400 worth of records sold.

Other items on the band's final schedule for the year were the Spring Festival, during which Mr. Groff directed a 175-voice choir in addition to the band, and the Memorial Day parades.

Since there is no organized instrumental program in the elementary schools, almost all of the Little Falls musicians started in high school, including most of the all-state band members. Mr. Groff, the only music teacher in the new Passaic Valley regional high school, directs both instrumental and vocal groups.

Medford, Mass. — Fifty school bands strutted proudly through the streets of Medford on May 10th in the annual parade of the Eastern Massachusetts Music Festival. The local press spared no words in hailing the event as the "most spectacular and colorful music festival ever held in the 20-year history of organized music instruction in the schools of Massachusetts."

Almost 8,000 school musicians in colorful uniforms were loudly cheered as they passed along the line of march. In addition to the parade, the 11-hour festival program included choral, orchestral and band concerts. Officials of the festival were careful to point out that the event was not carried out for the purpose of a contest. The various musical groups were graded on their performance, and the gradings were handed to the respective directors but were not made public.

The festival, a preliminary to the annual New England Music Festival held at Portsmouth, N. H., on May 24th, was carried out under the personal supervision of Ralph I. Schoonmaker, director of music in the Medford schools.

Some of the bands attracting the most attention and drawing the greatest rounds of applause from the thousands along the line of march were those from St. Joseph's High School, Medford; the Medford High School, Clinton High School, Framingham High School and the Plymouth Junior High School.

Bandsmen Take Off for Summer Tour of Black Hills

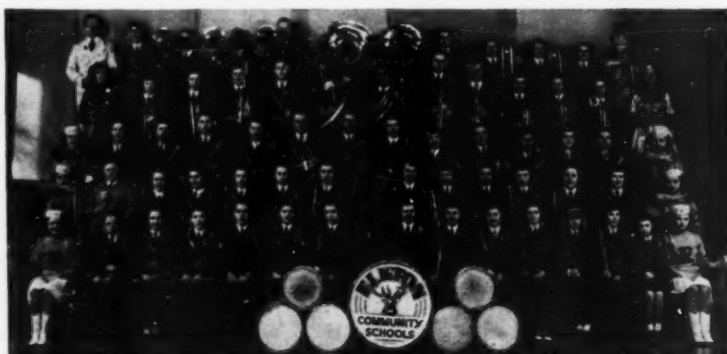
Pocahontas, Ia.—The Pocahontas high school marching band left on June 5th for a nine-day tour of the Black Hills, S. D., region. They will headline the caravan advertising the new Chicago—Black Hills highway.

Funds for the expenses have come from activities of the band, payment from the band fund of the town for services rendered by the band and the remainder of the expenses will be footed by the Black Hills Association. A 45-piece band is making the trip.

On the Cover

The championship band of the St. Joseph's Boys School of Medford, Mass., with Father Ryan marching at their head, was snapped on the route of march by a Boston "Globe" photographer during the Eastern Massachusetts Festival in Medford.

Michigan Bands Are Festival Guests of Elkton Bandsmen



The Elkton, Mich. High School Band served as host to the bands of Huron County recently at the 13th Annual Huron County Band Festival. Leonard Falcone, director of the Michigan State College Band, served as critic and conductor of the select band for the festival. Led by Director Stanley Bauman the 58-piece Elkton Band, with 26 new bandsmen, won an Excellent rating at the State Band Festival.

Chatanooga Choo-choo Home With 7 Firsts



In their first entrance in a competition-festival, the Central High School Band of Chattanooga did themselves proud at the East Tennessee Competition-Festival held at Johnson City. Director B. H. Walker entered five soloists and a brass sextet (above) and all won 1st Division Ratings, as did the school's marching band.

Chattanooga, Tennessee—The Central High School Band sent five soloists and a brass sextet into the solo and ensemble competition at the East Tennessee Festival on April 24-25, and when all of them came home with first division ratings, the bandmen and Director B. H. Walker allowed themselves a glow of pride.

The Central Marching band also earned a first division label, along with the comment "A superior marching band." The concert band, which was the largest entered in the contest, had to be content with a 2nd Division rating, bringing the school's total score to seven firsts out of eight entries—more than any of the other fifteen bands entered in the contest.

Central's winning soloists were Tony Holland—cornet, Louise Benton—saxophone, Jimmy McCluskey—trombone, Raymond Jensen—clarinet and Gene Baskette—snare drum. The winning sextet was made up of Jack Vincent—French horn, James Keener—tuba, Warren Bibbey—baritone, Jimmy McCluskey—trombone and Lamar Wilson and Leo Matheney—cornet.

"Biggest Ever" Band Plays at Washington Festival

Vancouver, Wn.—170 school musicians from sixteen schools formed the largest band ever to appear in this city as a climax to the Southwest Washington Music Festival held on April 26th. The festival band personnel represented the top talent of the schools participating in the event. Arlon O. Bogard of Washington High School, Portland, Ore., was guest conductor.

The Festival Concert followed a day of contests, with soloists, ensemble groups and bands and orchestras competing. General direction of the Festival was in the hands of Leslie Armstrong, director of music at Olympia and president of the Southwest Washington meets, and W. H. Hannah, director of music in Vancouver and president-elect of the Northwest Division of the MENC.

Hinton Band Wins Three Firsts in Virginia Meet

Hinton, W. Va.—Primed by the success of their annual Spring Concert in April, the Hinton High School Band won a superior rating on their concert, marching and deportment at the state band festival held in Huntington on May 1-3. Edgar Loar, director of the Hinton band, conducted a highly successful all-day band clinic at Lewisburg on April 23, for the bands of Greenbrier County. Mr. Loar was formerly with the Wayne County schools in West Virginia for seven years.

Florida Skin-Beater



The little girl who beats the big drum for the Miami Senior High School band is Elaine Iskin, who also serves as the band's reporter and has faithfully chronicled Miami's musical activities in the SM during the past year. Director Al Wright and the bandmen justified her publicity efforts by hanging up Div. I ratings in concert, marching and sight-reading in the recent Florida State Contest.

Sebring, Miami Set Fast Pace for Florida Bands in State Music Contest

Miami, Florida—One of the finest Florida State Contests in recent years was held in Miami on April 24-26, with bands traveling from every corner of the peninsular state to participate in the event. Band competition was held in concert, marching and sightreading, in addition to solo and ensemble contests.

President Al G. Wright of the Florida Bandmasters Association set the pace for his fellow directors by directing his Miami Senior High School



Martha Watkins

Band to 1st Division ratings in all three brackets of the competition. Veteran bandmaster Peter J. Gustat led another of his championship Sebring high school bands to top honors also, by sweeping 1st Division in the concert, marching and sightreading competitions. The Sebring marching band was led by Drum Major Martha Watkins (see cut).



Dorothy Clonts

The Lakes Wales High School Band, directed by Otto J. Kraushaar, was outstanding in the class B competition with three firsts to their credit. Robert Smith also turned the trick with the Robert E. Lee Band of Jacksonville in class D Contests.

The solo and ensemble competition produced many excellent performances, one of the finest being given by saxophonist Dorothy Clonts from Stuart, whose director is Wendell Waters of the Martin County High School Band.

The outstanding performance of the Sebring band at the contest may serve as a fitting climax to the 21-year career of their director, Peter Gustat. Long noted as one of the top band men in a state famous for its bands, Director Gustat is planning to retire this year and it is rumored that his son, Paul Gustat, will take his place on the Sebring podium.

Following the contest, participating bandmasters were asked for written comments which will serve as a basis for possible improvement of the festival next year.

Nebraska Bandmen Plan for Summer Concerts

Fremont, Nebraska—This summer's Thursday evening band concerts will be furnished by a 35-piece organization directed by Walter R. Olsen, who has the distinction of having developed many outstanding bands at Fremont high school.

Karl King Helps Ames, Ia., Musicians in Uniform Drive

Ames, Iowa—This music-conscious city has hummed with instrumental activity during the past months. Karl King, famous march composer and conductor of the Ft. Dodge Band, arrived in town on April 11th to lend a helping hand to the Ames High School Band's uniform fund by conducting at a "uniform benefit" concert.

The program, alternately conducted by Mr. King and Bandmaster R. D. Day of Ames, was a great success with the large

Scholl of Boone, and V. V. Hemphill of Ft. Dodge. The select orchestra was of an especially high calibre this year and performed beautifully under the baton of Mr. Adair.

To show their appreciation of the band's contribution to community life, three local civic clubs united to give the bandmen a large banquet preceding their spring concert, with Karl King as the honored guest.



Guest Conductor Karl King gives some baritone pointers to John Ferguson of the Ames, Ia., high school band following the concert which brought over \$500 to the band for their uniform fund.

audience and the uniform fund was enriched to the tune of \$500.

Again, on May 13th, the city filled up with high school musicians as the Tri-City Festival got under way, with the bands of Ames, Boone and Ft. Dodge taking part. Guest conductor for the concert was James Adair, director of the Burrall Symphony Orchestra of Columbia, Mo. Assisting him were Mr. Day, Konrad

Two New York Bandmen Get Free Camp Schooling

Old Forge, N. Y.—Two outstanding instrumental students will attend the New York State Music Camp at Otter Lake, N. Y., this summer through the efforts of the PTA and their band director, Kenneth Fryer. The students, who will represent the Town of Webb High School Band, will be selected by Mr. Fryer on the basis of their ability, interest and rate of improvement.

Half of the amount necessary to pay for the students' tuition was made available by the PTA, with the other half being raised through voluntary audience contributions at a recent band concert.

Marching, Twirling Will Highlight Ohio Clinic

Kent, O.—A marching band clinic and drum major classes will be held at Kent University this summer from June 23 to July 3, with high school musicians and band directors participating. It was announced by Roy D. Metcalf, director of the university's bands.

Marching band drills and demonstrations of formations will be held daily under the direction of Orin Ford of Massillon High School and Milton Niergarth of Shaw High School, East Cleveland.

Drum majors attending the clinic will receive top instruction from two national champions—Roger Lee and Mary Evelyn Thurman, both winners in Chicagoland Festival competition.

San Angelo Tops West Texas Meet with 12 Wins

By Connie Patts
Orchestra President

San Angelo, Texas—Copping twelve first places out of fourteen events entered, the San Angelo High School orchestra and band made one of their best showings in history at the annual music festival of the Interscholastic League, Region 2, held in Abilene on Saturday, April 26th. San Angelo high school musicians received a total of 221 medals at the contest.

Some 1500 students from Abilene and ten other West Texas towns participated in the festival, which was cut short because of rain. The scheduled band marching contest had to be cancelled. Throughout the day bands, orchestras and soloists performed before the selected judges for ratings. The bands and orchestras played 30-minute concerts and demonstrated sight reading.

First division ratings in Class A went to the bands and orchestras of both the Abilene and San Angelo high schools. Other ratings at the contest included: Class B, Sweetwater High, Division II; Winters High, Division IV; Colorado City High, Division III; Ballinger High, Division III; Mineral Wells High, Division II; and Coleman High, Division III. San Angelo also won 1st Div. in the Class A sightreading competition, while Coleman and Albany were tops in sightreading in Class B and C respectively.

Div. I soloists from San Angelo were Charles Tittsworth, clarinet; Larry Bishop, violin; Jimmy Bledsoe, sousaphone; Jay Covington, baritone; Jerry O'Neil, sousaphone; and James Bradley, French horn.

Iowa Band Boosters Raise \$3500 for New Uniforms

Manchester, Ia.—Band boosters in this city raised \$3,500 for new band uniforms recently, with the community joining wholeheartedly in the project. A three-day jamboree was held in the latter part of April, including a pancake breakfast, stag party, dance and a carnival. Civic clubs sponsored the various events. An auction of new cars and refrigerators also helped swell the fund. Erling Hanson is the director of the Manchester band.



Outstanding instrumentalists from Fort Dodge, Boone and Ames played together in the Tri-City Festival Orchestra at Ames on May 13th. Guest conductor James Adair of Columbia, Mo., was warmly praised for the splendid concert program presented by the students.

Potpourri

By John Harpham

Chicago weather of the past few days has, understandably enough, started us thinking about the football season next fall and the part school bands will play on the gridiron. Right now there doesn't seem to be a shadow of a doubt but that the pageantry on the white-ruled greensward next autumn will make football shows of previous years look as drab as the floor show at a D.A.R.

convention.

Any number of pundits have combed their whiskers and asked if all this football fol-de-rol was educational, but the beardless profile above has neither the inclination nor the cranial capacity to explore that subject just now. What's bothering us about the football band at the moment is the coarse and fascinating subject of money.

The band and the team that combine to put on the Saturday afternoon show are both pretty expensive propositions. But they're expensive in different ways. McCarthy the halfback would wall like a banshee if he had to provide his own headgear, rubbing alcohol and football. But Cadwallader the clarinetist, and his parents, bear the expense of an instrument, reeds, oil and cleaning and pressing almost without a murmur. We say almost because lately there has been a noticeable murmur, particularly from bandmasters.

Band Money

There are almost as many ways of meeting band expenses as there are bands, and almost all of them involve plenty of work on someone's part. A red-hot parents organization may bring some lush years, but their temperature is subject to change with the student body. And many bands are successful in soliciting their own funds. Only a few are justly rewarded for their contribution to the football shows. How come?

Before the addition of music and band trimmings, high school football throngs usually consisted of the second team and the fullback's girl friend. The band changed that, and its "box-office" appeal is proven weekly. And yet those who handle the healthy athletic finances sometimes become a bit nearsighted when it comes to seeing the expense side of the band ledger.

It would seem that the bread might well be buttered on both sides. In their private conclaves, many directors have advanced the idea that the band should share in the gate receipts by a fixed percentage to cover the multitude of expenses required for an appearance at an athletic contest. The idea is hardly radical. In many schools and colleges it's working successfully today. In many others such a system should be operating, but isn't.

We're going to buttonhole a lot of bandmasters during the next couple of months and ask them for a frank opinion on this

Civic Programs Keep Idaho Band Keyed Up



A year of exciting band experiences is climaxed for the Lewiston, Idaho, High School Band by their annual Spring Festival. Mr. J. Ross Woods is the director.

subject. We hope to hear from many others through the mails. The replies should be interesting, and may add up to a whole mountain of molehills. In its eighteen years the SM has championed many lost causes which turned out, in the long run, to be smashing victories.

See you in September . . .

Nationwide Music Meets to Precede Chicagoland Festival Next August

Chicago, Ill.—More than 10,000 copies of the 1947 Chicagoland Music Festival brochures were sent last week to music leaders and students of music living in almost every state in the Union and Canada. The festival, sponsored by Chicago Tribune Charities, Inc., will be held Saturday night, Aug. 16, in Soldiers' field, and will be a high-light of the Tribune's Centennial celebration.

Seventeen preliminary festivals will be held throughout the country previous to the August climax. Thousands of vocal and instrumental winners from these co-operating festivals will compete here in the Chicagoland finals. The brochure lists all the contest music and also outlines a festival dance competition, a new feature of this summer's entertainment.

Preliminary festivals and dates are as follows: Greater Spokane Music festival, May 5 to 9, Spokane, Wash.; Cottonland Music festival, May 16, Memphis, Tenn.; Illinois Valley Music festival, May 25, Peru-La Salle, Ill.; Gary Music festival, June 3, Gary, Ind.; Nebraska-Southwest Iowa Music festival, June 12, Omaha, Nebr.; Hawkeye Music festival, July 4, Cedar Rapids, Ia.; Voices of Tomorrow festival, July 4, Buffalo, N. Y.; Central Illinois Music festival, July 10, Urbana, Ill.; Northwestern Wisconsin Music festival, July 12, Green Bay, Wis.; Aquatennial Music festival, July 19, Minneapolis, Minn.; Pecos Valley Music festival, July 22, Artesia, N. M.; Rock River Valley Music festival, July 25, Sterling and Rock Falls, Ill.; Wisconsin Spectacle of Music, July 26, South Milwaukee, Wis.; International Friendship Gardens Music festival, July 26, Michigan City, Ind.;

Lewiston Bandsters Busy Throughout School Year

Lewiston, Idaho—When a local civic event is planned in Lewiston, the planning committee's first move is to contact J. Ross Woods, director of the Lewiston High School Band, to make sure that the affair will be blessed with a top-notch musical accompaniment.

The Lewiston Band keeps up a stiff pace of parades, athletic contests and concerts throughout the year, with hardly an idle week to their name. They have learned to be ready on a moment's notice, and their organization was put to the test three days before school opened last September. A hurry-up request came through for the band to perform at the Annual Lewiston Rodeo and, after three days of intensive rehearsal and drilling and last-minute uniform scrambling, the band appeared with the polish befitting a mid-season performance.

The most anticipated event on the band calendar is the Spring Festival held in April, although Lewiston looks forward to contest participation, too, and has more than its share of 1st Division glory. Last year at the Regional Contest in Spokane, Lewiston was the only one of the many class B bands receiving a Div. I rating.

In addition to the "A" Band, which ranks with the finest in the Inland Empire, Mr. Woods directs a second band of 60 members, a 48-piece orchestra and a dance band. Band officers are: Richard Atwood, president; Bill Clem, vice president; Donna Evans, secretary; and Ted Lindley, student council representative.

Mississippi Valley Music festival, Aug. 3, East Moline, Ill.; Vacationland festival, Aug. 4, Grand Haven, Mich.; Elkhart Music festival, Aug. 13, Elkhart, Ind.

It is estimated that 200,000 people will attend the preliminary festivals and that nearly 100,000 will enjoy the Aug. 16 show in Soldiers' field.

Copies of the brochure, including entry blanks for all contests, may be obtained by writing to Festival Manager, The Chicago Tribune, Tribune Tower, Chicago 11, Ill.

Flash—

Address Your Letters to the
School Musician News Room

By Muriel Hewitt

Fremont, Nebraska—Combined band and choir numbers, namely, "Spirit of Music," "Stout Hearted Men," and a medley of Victor Herbert tunes, held a feature position at the senior high's instrumental and vocal concert program given last month. Walter R. Olsen heads the band and James S. Vall the choir.

Rapid City, South Dakota—Both instrumental and vocal talent (strictly Class "A") from Western South Dakota high schools, participated in the 15th annual South Dakota West River Music Festival on May 3rd. The all-day affair was jam-packed with the very finest in music. The instrumental program was in charge of Marvin Kemp, Belle Fourche superintendent of schools; H. R. Woodward, superintendent of the Hot Springs schools supervised the vocal groups. Guest critics: Carl Christensen, instrumental, and Elton Bjorklund, vocal.

Omaha, Nebraska—Fervent praise from an appreciative audience to North High School's Symphony Orchestra and its Director Samuel F. Thomas for their impressive concert at the Joslyn Memorial in May.

Scottsbluff, Nebraska—Over 200 players from the 3 school bands presented the ninth annual massed band concert at the high school auditorium. The musicians and their Director James Johnson, who this year is completing his 10th year as instrumental music director here, were cheered by a large audience for their top-notch performance.

Huron, South Dakota—Friday evening, May 2nd, found a capacity audience applauding the fine work of the Ree Heights High School musicians. The high school's annual spring concert—the occasion—the directors, as always, Emerson Peterka, instrumental, and Mrs. Keywood, vocal. A dance at the town hall followed the concert.

Omaha, Nebraska—Baton twirlers had their day at Chadron State Teachers College recently when George Rhoads, Kansas City, nationally-known baton twirler, conducted one of a series of clinics. Mr. Rhoads' attention was centered on students of all age groups. The students expressed their appreciation for the benefits gained by working with the "batonmaster".

Council Bluffs, Iowa—High school musicians numbering more than 2,000 from 55 western Iowa schools gathered in Missouri Valley last month for a two-day state music contest. Red Oak musicians drew five division I ratings for Class AA-A schools. Abraham Lincoln, Atlantic and Missouri Valley had two top ratings each.

Chappell, Nebraska—The Advanced and Junior Bands, Bandmaster Anderson directing, presented a concert at the High School auditorium on May 5th, and displayed band work worthy of much praise.

North Platte, Nebraska—Band letter awards and superior achievement medals went to 20 members of the senior high school band at the annual banquet held in the high school cafeteria early in May. 1947-48 captain—Rick Conrey.

Iowa Students Hear Modern Band Works



High school students in Sioux City, Iowa, had a chance to hear many of the best contemporary band compositions during the concert of the Morningside College band on May 6th. Above, Dr. Charles R. Garland, formerly high school bandmaster at Adrian, Ga., directs the Morningside band in a rehearsal of Schuman's "Newsreel."

NEW SUITS FOR ILLINI



Dr. A. A. Harding (left) and Mark H. Hindsley admire the Illini's new band uniform, modeled by Bandsman Leroy Kirsch of the football band.

Urbana-Champaign, Illinois—The Rose Bowl overflowed so far as the Illini Band is concerned! As a result of the golden gate receipts of the football classic in which Illinois participated last January, the famous band will be outfitted next fall in the last word in sartorial splendor. "Showmanship without gaudiness" was the watchword for Mark Hindsley, director of the football band, when it came to selecting the new outfits.

The snappy blue uniforms are set off with orange cap crowns, gloves and spats, with block "I" epaulets and the word "Illini" on the shoulders.

Often called "the world's greatest college band," the University of Illinois pioneered in football band formations under the direction of A. A. Harding, director of bands, who first introduced the elaborate band shows to gridiron throngs.

Sioux City, Iowa—The work of contemporary band composers was introduced to the high school students of this city in a memorable concert on May 6th by the Morningside College Band. The program presented by Director Charles Garland included a number of interesting modern works, including Schuman's "Newsreel," Cowell's "Schoonthree" and Khachaturian's "Armenian Dances."

Dr. Garland, who formerly was director of music in the high school at Adrian, Ga., presented a brass ensemble clinic at the state convention of the Iowa Bandmasters Association.

OHIO MAJORETTE LEADS TOP-NOTCH BUCKEYE BAND

Lisbon, Ohio—Pretty Joyce Conkle not only decorates the front of the Lisbon High School Band but gives the organization effective leadership as well. An expert twirler, she is rated by Bandmaster Arthur Wise as one of the best majorettes ever to perform for the Lisbon band.

Majorettes are featured extensively with the Lisbon band, with a number of spectacular twirling formations presented with band shows throughout the year. An expert showman, Bandmaster Wise is well known for his imaginative and entertaining programs which invariably attract a capacity crowd of concertgoers and help to pack them in at football games. The band received a Santa Claus gift of new uniforms at their Christmas concert and are eagerly anticipating the opportunity to parade them next season.



Joyce Conkle

GREENVILLE BAND SWEEPS SOUTH CAROLINA CONTEST



At the South Carolina State Contest in April, the Parker High School Band of Greenville proved that they are one of the top bands in the state's history by sweeping the band events with three firsts. Parker musicians also scored in both the ensemble and solo events.

Arizona Director Scores Two Firsts in Local Music

Coolidge, Arizona — Two important "firsts" in school instrumental music were held in this city recently, with Director Isadore Shoor of the Coolidge High School initiating and organizing both events.

The first annual music festival of the Pinal County High Schools was held on April 18th with an instrumental and vocal program presented by the high schools of Coolidge, Florence and Casa Grande. Massed band performances which opened and closed the concert were directed by Mr. Shoor, Garland Hampton of Florence Union High and John J. Boyer of Casa Grande Union High.

On April 28th the first annual music contest of the Coolidge schools was presented under the sponsorship of the Coolidge Examiner, with medal awards going to first and second place winners. Prof. Andrew Buckhauser and Mr. Altschuler of the music department of the

University of Arizona were judges for the instrumental competition.

Barbara Spooner, band saxophonist, was outstanding in the contests, winning 2nd place in the vocal division and again in the instrumental competition with a piano solo. Vera Sellers, trombonist in the Coolidge Band, won first in the instrumental division with a marimba solo. Written criticisms were given for all performances. Bennie Boone, drum major, placed first in the vocal contest.

Mr. Shoor, who has studied extensively abroad and in this country, formerly taught in Logan, Utah, and is now in his second year in the Coolidge schools.

Wyoming Festival Tops

Worland, Wyoming—The Spring Festival of the Big Horn Basin Conference was an outstanding success this year, culminating in a concert by the 150-piece All-Conference Band and a 200-voice choir.

Parker Band's 3 Firsts Make Contest History

Greenville, South Carolina—A clean sweep was made by the Parker High School Band of this city at the South Carolina State Contest. With firsts in concert, marching and sight reading the Parker Band fortified their position as one of South Carolina's top bands of all time.

The contest this year marked the fourth time that a band has won firsts in all three band events, but to Director Pat Garnett of the Parker Band it was old stuff. He first accomplished the feat back in '36 as director of the Gaffney High School Band. In addition to their band's victory, Parker instrumentalists added eight firsts in the solo and ensemble competition to their honors.

Winning soloists were Heyward Moore—cornet, Dorothy Davis—clarinet, Doris Jean Phillips—flute, Jimmy Hall—drums, Thomas Cox—French horn and Ozle Lee Garrett—tuba. The brass, woodwind and drum ensembles also topped the field in their respective events.

Director Garnett, who now serves as president of the state's Band and Orchestra Director's Association, returned from the Army in 1945 to find that his former band members had been keeping the band well up on its toes in his absence. Mr. Garrett took it from there and the results of his direction spoke loudly for themselves in the state contest.

Mooseheart Winds Up Year of Successful Band Work



The concert band of the high school at Mooseheart, Ill., gave their twelfth annual concert on May 4th before a large audience. The Mooseheart band, under Director Frederick N. Schwarz, performed in eleven cities during the past year, and scored high in their district solo contest. The band has won in state and national contests.

100,000 Hear Minnesota Band During School Year

Worthington, Minn. — Although their town has a population of 8,000 persons, the Worthington High School Band has played for many times that number during the past year. In adding up the total attendance at the band's many concerts this year, Director Gerald Niemeyer figured that over 100,000 people have heard his organization in concert and on parade. In contest work the Worthington Band received twelve A and one A plus ratings, and won seven out of the nine A's given in the state contest.

The Clarinetists Column

Allan Hadley Bone

Duke University, Durham, North Carolina

Summer Again

With the end of another school year just around the corner for most of us I should like to emphasize, once and for all, my hope that this summer will be spent by you in some good serious study of your instrument. Last month I gave our whole column to suggesting possible programs for your consideration and I certainly hope each one of you will take band classes and private lessons at home or will go to some good music camp. If you are to make real progress in music you must give a great deal of time to the building of a firm technical foundation which can be acquired by no short cut. You must work long hours if you are to gain a smooth, fast technical command of your instrument.

What better time is there for this concentrated work than the summer recess, when you are relatively free from outside obligations? Come on now; don't be lazy. Make your arrangements right away with your Director or private teacher for some summer band instruction or for several private lessons. Or write today for information about that music clinic or camp you have been thinking about attending. If you can possibly afford it, two hundred and fifty dollars (the average prevailing cost of a six or eight week music camp) is a reasonable enough investment. To work in competition with other ambitious, serious-minded students under the instruction of a well trained faculty will be an experience upon which you will draw time and again in the years to come. Work hard this summer and more power to you next fall when we come back together once again.

I'll Be Seeing You Next Fall . . .

It is hard to believe that ten issues of our column have come out; that another year is at an end. I have greatly enjoyed writing the column for you and hope you have gotten some help and some new ideas about our instrument from my suggestions. Next fall I want to hear from many of you about your summer experiences and your clarinet problems of the moment. Remember: The extent of your writing to me will determine the success of our column. Drop me a note this summer or anytime. I am always interested in hearing from you. By the way, I have a late candidate for our Practice Club: Donald Weinbrenner, Lehigh Public School, Lehigh, Kansas. Donald practices between 5:00 and 6:00 A.M. each day. Do you think we should let him into our club?

This summer I shall be guest conductor of band at Ohio Wesleyan, Delaware, Ohio—June 13 and 14. This is the first year of a two weeks Music Clinic to be held on the campus of Ohio Wesleyan. Their music faculty does the major portion of their preparation with guest conductors being brought in for the final rehearsals and concerts. This Clinic is for high school students only and includes training in Orchestra, Band and Chorus. During the week of June 16-21 I shall be Director of Band at the Egyptian Music Camp, DuQuoin, Illinois. This is a privately operated camp which offers training to Junior and Senior high school students in all phases of music—instrumental and

vocal—through class instruction in theory and appreciation as well as through the music organizations.

This will be the fifth summer that I have spent a week or two at the Egyptian Music Camp. This camp has an unusually large enrollment and is offering two separate two week sessions this summer. With a first rate faculty of music teachers of southern Illinois and guest conductors this camp has become one of the major summer music programs in the state.

From June 23 to August 8 I shall attend the University of Wisconsin where I plan to work toward Ph.D. degree and teach Clarinet and Woodwinds in the Annual Summer Music Clinic held on the campus since 1931.

There is a possibility that I may play in the Brevard Festival Orchestra, organized last year by James Christian Pfohl, and held again this summer at Brevard, N. C. This Music Festival runs for two weeks and is an excellent ex-

ample of community-sponsored music. The citizens, and summer tourists, of Brevard have supported the festival so that a first rate orchestra is gathered together of North Carolina musicians and some imported symphony players. Mr. James Pfohl brings the orchestra to his Transylvania Music Camp at the end of the camp season and the players combine camp life with symphony in very pleasant natural surroundings. Incidentally, the Transylvania Music Camp at Brevard, N. C., is one of the outstanding camps for your consideration this summer. I have been on the faculty of this camp for two summers and think you will not find a better teaching staff.

Summary of the Year

In closing let me outline the subjects we have discussed in our column this year. Should you wish to purchase any back issues I think you would find them available. (Please turn to Page 30)



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Drums

By Dr. John Paul Jones

Director, Department of Music
Northeastern State College,
Tahlequah, Oklahoma



One of the most interesting letters to come my way in a long, long time is this one from Mr. Alan Able of Columbus, Ohio. I want to pass the gist of it on to you, for Mr. Able really hits on all four with drumming enthusiasm. Some of you may have sent for Mr. Able's drum solo, "2040 Sortie", as was suggested in these columns some months ago. Did you get a bang out of it? If you didn't get a copy, it's possible you may still do so by addressing him at 32 Fifteenth Avenue. By the way, how many of your drummers do any solo writing? Can't you pass your compositions along? Send in any idea or complete solo you may have and let's let others see it.

But back to Mr. Able. First, he is quite concerned about stick holding and says that so often he has had the opportunity to check over the drum sections of various bands to see why the boys "play like a battery of cement mixers rather than a rhythm section." He says that ninety per cent of the time it is because of faulty stick holding, resulting in sloppy drumming with no control of dynamics whatsoever.

If I may break in here I would like to say quite a bit of this was noticeable in the percussion sections of some of our contest bands. In every case there was at least one or two good drummers who, generally, knew what they were about but they were aided by other drummers who were picking up habits not from the better drummers, who showed up well in the solo contests, but faulty habits apparently gained from out of thin air. It sounds reasonable to think that any band which affords at least one superior or excellent drummer should have a fine drum section.

Mr. Able further says: "your comments on wrist action are most gratifying." To this we add a "thank you," and an agreement that a loose, finger-controlled style is not a good foundation for better playing. Too often we are caught with the problem of developing drummers as fast as we develop other instrumentalists—and I believe this can be done to a comparable level if the young drummer will take rudimental drumming seriously. Rudimental drumming is the shortest short-cut I know of.

To continue, Mr. Able states that he is working out the details for a drum clinic at Ohio State University which will demonstrate all phases of modern drumming proving that the modern drummer must not only be a jack of all trades but master of them also. In addition to the standard beats and rudiments this clinic will

feature Latin American rhythms as well as emphasizing various drummer's traps. One of Mr. Able's original numbers will be used—for three tom-toms and tympani.

During the OSU band rehearsals, the six-person drum section (all NARD members) alternate on everything and are thus ready to pinch-hit wherever needed. I have advocated this time after time. I believe the director can not stress such action too much, and I congratulate Professor Manley Whitcomb for this foresight and understanding of the percussion section.

Such letters are most interesting, Alan, and I shall be glad to hear from you again—of course you have my reply personally. Any time you have something to add which will be of value to school drummers we shall be glad to have it. How about a picture of that OSU percussion section?

Review of Material

I have a very nice letter from Mr. Charles Wilcoxon, well known drummer and proprietor of a drum shop, 349 The Arcade, Cleveland, Ohio. Mr. Wilcoxon has just added another drum book to his many others. This time it is "The Drummer on Parade." I have gone through this book and find it not only interesting but a valuable asset to the director of any group needing parade material. I plan to use some of this material next Fall with the college band. The book opens with illustrations of all the rudiments used and the proper sticking for them. He then proceeds to make use of these rudiments in fifty different examples of parade beats. All are written in three parts (snare, bass and cymbals) and seem to me to be well worth the price of seventy-five cents for the book. Plenty of opportunity for showmanship is included through rim shots, stick beats, cymbal solos, etc.

Mr. Wilcoxon is exactly right when he says hundreds of bands throughout this great nation are in sad need of something different in street beats—I'm sure we all heartily agree and wish him success with his new book.

Don't forget those original drum solos—we'll all be interested in them.





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We Knew Him

**Milburn E. Carey
Enid, Oklahoma**

Summer camps have played an important role in the life of Milburn E. Carey, director of the Phillips University Band at Enid, Okla., and generally conceded to be one of the top men anywhere in the band world.

It was at a summer camp at Winona Lake, Ind., in 1930 that Milburn Carey finally decided to cast his lot with Music instead of medicine, and where he first broke into print in *The SCHOOL MUSICIAN* with a picture story of the camp's activities. He's going back to camp this summer, this time to Interlochen to share the band podium spotlight with "Bill" Revelli and A. A. Harding.

Carey began his instrumental career as an oboist with the Marion, Ind., high school band. Today he is a leading authority on double reeds, and SM readers who can hark back a few years will remember his articles on the subject. While at the University of Illinois, from which institution he holds three degrees, he spent his summers as a director at the Winona Lake camp where he met the attractive clarinetist who eventually became Mrs. Carey.

Arriving at Enid in 1935 fresh from the U. of Illinois, Director Carey found a big job of band organization awaiting him. In the years since then, he has built the Phillips band into a nationally famous concert organization of 100 pieces.

The Phillips band post calls for something more than just outstanding musical ability, for with it goes the management of the vast Tri-State Festival.



Today Mr. Carey is one of the nation's leading band directors and is noted for his management of the famous Tri-State Festival at Enid.

WHEN



Milburn Carey as he appeared as a high school oboist at an Indiana music camp. The photo ran in the September, 1930, issue of the SM.

tival, the top musical event of the Southwest and one of the largest festivals in the country. Mr. Carey has handled the Tri-State since 1935, with the exception of a year's hitch as director of the 189th Field Artillery Band. This year 6,000 high school musicians flooded into Enid for the three-day meeting, along with the cream of the nation's conductors, composers and soloists. Manager Carey handled the infinitely complex details of the Festival with his usual aplomb, in addition to giving the visitors a sample of his own conducting artistry.

Just to make sure that every second of the day is accounted for, Mr. Carey directs the Legionettes drum corps and choral group and the Methodist choir. In idle moments he romps or plays ensembles with his three youngsters and goes in for large scale amateur gardening.

In addition to the Interlochen post, Carey has won many of musicdom's highest honors. He is the youngest member of the American Bandmaster's Association and is also a member of the honorary music fraternities of Pi Kappa Lambda, Phi Mu Alpha-Sinfona and Kappa Kappa Psi.

His name has appeared on many published works as author and arranger, and he is frequently called on to serve as guest conductor, adjudicator, clinic director or lecturer.

Bandsmen at Phillips have to work to keep their chairs for their hard-working director puts the organization first, and the responsibility for its quality rests squarely with the students so far as he is concerned.

An Enid newspaper summed it up when they received the news of Carey's honor in being selected for the Interlochen post. Said they, "It couldn't happen to a better man."



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Intricacies of the French Horn Simplified

By Philip W. L. Cox, Jr.
Big Sandy, Montana, Public Schools

A French Horn Committee

Gentlemen—and Ladies—of our French horn fraternity. Are you a student, a performer, an instructor on French horn? You will be interested in this column.

The French horn is just like the weather; everybody discusses it but nobody does anything about it. Your columnist proposes to do something about it, but not without you folks who want something done. I propose a French Horn Activities Committee.

Think of the playing errors that can be attributed to the instrument. Can you think of anyone who is trying to correct the instrument? Think of the slowness and dullness of method materials for horn.



Horn Columnist Cox is making plans to devote his full time to furthering French horn activities in the schools.

Can you think of anyone who is producing radically different methods and materials? Think of the faults of solo and ensemble music for horn. Can you think of anyone who is correcting the situation? Think of the thin, wavering tones that most sections produce. Can you think of anyone who is developing special mouthpiece designs, better hand supports, or other learning aids?

Again I propose for all of us a French Horn Activities Committee. The Committee will tackle the problems mentioned. The Committee will act upon your suggestions and respond to your inquiries personally. The Committee will, where possible, travel to your organization, instruct, adjudicate, blend and pitch the section. Anything else you can suggest?

I am asking then, that you and all your horn-loyal acquaintances become contributing members of the French Horn Activities Committee. You are asking about the backing and need for such a venture? Let's examine together some of our recent mail.

Horn Fans Write

"As always, I thoroughly enjoyed recent column in *SCHOOL MUSICIAN* . . . horn sections need strengthening . . . sincerely hope Bb horn will be solution . . . interested in your horn demonstration at

Great Falls, Mont. (see Dec. 1946) Please send mimeographed copy." A. J. Passino, Luling, Texas.

"For some time have been going to write you . . . constant reader horn column . . . much interested old French horns . . . hobby of antique instruments." Prof. Arne B. Larson, Brookings, S. D.

"How's chances for a column on embouchure? . . . questionable subject . . . trouble with endurance and high register . . . kindly advise me." Richard L. Mackey, Montrose, Pa.

(Customary answer is about balance of wind and lip effort, use of most easily vibrated lip surface, support of cheek muscles, hand position, etc. Actually this subject needs uninterrupted study and experimentation, and is one of the proposed projects of the French Horn Activities Committee.)

"Horn column in *SCHOOL MUSICIAN* very interesting, very helpful . . . sending you two 8-inch Audio blank records for Bb horn instruction recording as mentioned in March 1947 issue . . . can you recommend additions to horn students' record libraries?" Homer N. Fiero, Hamburg, N. Y.

(A few records that come to mind, if still available, are: Victor 7474B, Columbia 193, Victor 9007, Columbia "Tschalkowsky Fifty", Victor M199, Victor "Ein Heldenleben"—unless you like to hear horn errors, then hear Columbia's issue—Victor 11-8545, Columbia "Till Eulenspiegel", Columbia or Victor "Don Quixote". An exhaustive review needs to be made of existing records for excellent horn performance, another project for the French Horn Activities Committee.)

"Looked up horn references in Library of Congress . . . find your name listed there as author of article on "the Neglected Second Horn." Horace Butterworth, Brandywine, Md.

"Recently purchased a double horn . . . has piston change valve which plays in Bb when open and in F when depressed . . . any advantage over customary arrangement? . . . please advise cost of records on Bb horn instruction." Albert Zimmerman, Baltimore, Md.

(Bb trained players who use the Bb part of a double horn principally, use this piston arrangement, shifting to F for extreme low register and for improved intonation on certain pitches when sustained. Valve can be reversed by unsoldering stem end of valve, also the key, and replacing them on opposite end. If the holes do not line up, it may be necessary to order a replacement from the factory. This matter needs further study, another project for the French Horn Activities Committee. Your recordings may come to around one dollar—a service which, I hope, can be continued by the Committee.)

"Have enjoyed reading 'Intricacies' column in *SCHOOL MUSICIAN* . . . picture of Big Sandy Band of 1914 in last September issue interests me . . . my father used to play cornet in that vicinity . . . any information?" Maurice McAdow, North Texas Teachers College.

(Answered personally,—a possibility for all correspondents under the French Horn Activities Committee plan.)

Horn Boosting

"I did some B \flat horn boosting at Mis-soula solo festival . . . others are inter-ested . . . my B \flat hornist will front the band along with solo baritone playing 'Night in June' at Havre, Mont., festival." *Jack McGuin, Fort Benton, Mont.*

"To let you know your recommended mouthpiece arrived just in time for con-cert performance . . . thoughtful of you to send it in this emergency." *G. L. Syl-vester, Scituate, Mass.*

(Mouthpiece experimentation will be a must for the French Horn Activities Com-mittee.)

"Interested in learning that single B \flat French horn is taking the place of the F and E \flat horn . . . this will make things much easier for those who arrange music for band and orchestra." *F. George Damson, Western State College of Colo-rado.*

"Enjoy horn articles in SCHOOL MU-SICIAN . . . still plug the single B \flat horn? . . . now I like the double horn!" *Willard (Bill) Briggs, Scarsdale, N. Y.*

(Both of the models will receive the attention of the French Horn Activities Committee to secure lighter weight, better grips, more accurate F portion and more refined B \flat portion.)

"My next two horns would be B \flat horns." *Paul Creech, De Funak Springs, Fla.*

"Surprised you are not acquainted with use of brass button soldered to bell . . . a right thumb support . . . takes weight, keeps bell cleaner, gives some added con-trol in muting and marching." *John E. Paton, Newcastle, Pa.*

(Thanks for the information. Hope to learn everything about horn through French Horn Activities Committee work.)

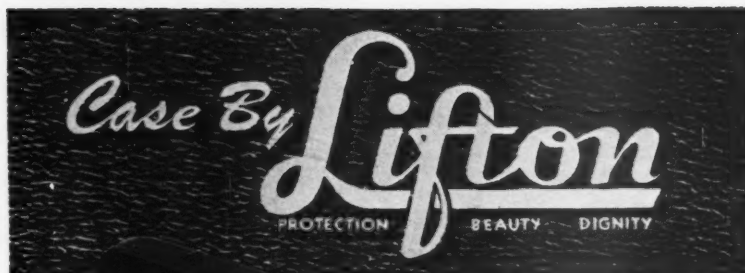
"Puletz, out . . . Chambers, in . . . Jones, back." *Rachter, Indianapolis Symphony.*

"Very enthusiastic reader of horn ar-ticles in SCHOOL MUSICIAN . . . must write you and say I have enjoyed them very much . . . apparently you know what you are talking about and not because some text book says to do this or do that . . . I, for one, appreciate and benefit from the horn column." *Bert Skakoon, Conrad, Mont.*

(Brother, we haven't seen anything yet. Just wait until the French Horn Activi-ties Committee gets under way, and the sooner the better for all of us. Many thanks for your kind words, Mr. Skakoon.)

Three instrument firms have been un-earthed who will change our F and E \flat headaches to B \flat joys. For labor and ma-terial charges (suggest not over fifty dollars) the work will be undertaken by: Andrew Petro, 2114 Beloit Ave., Los An-geles 25, Calif.; by Bayless and Green Co., 703 Goshen Ave., Elkhart, Ind.; and by Linquist Musical Instrument Co., 26 North 8th St., Minneapolis, Minn. The summer is a good time to get this work done; contact the firms now. (The problems of such conversions are on the list of the French Horn Activities Committee.)

The French Horn Activities Committee will be getting under way this summer. My summer address will be at 8704 North Johnswood Drive, Portland 3, Oregon. Let me hear from you, and let's look for-ward to a year of horn progress!



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Let Me Answer Your Flute Questions

Frank Horsfall

Frank Horsfall, well known flutist and teacher of Seattle, Washington, has just written this column again and has said in part "I have just renewed my subscription to *The SCHOOL MUSICIAN* for three years. Quite naturally I enjoy the good work of all the columnists but more especially the flute column. For years I have kept these magazines on file in my studio and have encouraged all my students to read and to study them each month. You are to be complimented on your good advice."

Answer: Thank you, Frank, for your good letter. It is such messages as yours that prompt one to put forth every effort to make this column worth while.

Maurice Loidans

A most interesting and appreciated letter has been received from Maurice Loidans of Columbus, Georgia. It was nearly twenty years ago that Mr. Loidans and your columnist were good friends in Chicago. He has to say in part, "While

Send them to Rex Elton Fair
Department of Music
University of Colorado
Boulder, Colorado



looking over some magazines in our city library I was delighted to find your column in *The SCHOOL MUSICIAN*. So much so that I sent Joe Lefter (one of your star students, formerly of the Sousa Band) a copy of your column. I know that Joe will be as pleased as I am to know that you are making such a fine contribution to young flutists of our country." Note: While Mr. Loidans is not



"Good-bye until September"

making a profession of playing the flute, he has all those interested meet at his beautiful home once a week, and has reported that they play duets, trios, quartets, and end with ensembles in which all players take part.

Answer: Thank you, Maurice, for your good letter. It is fine that you are giving up an evening of each week to make such a contribution to your flutist friends. It would be a grand thing for this country if every city had a citizen so interested and willing to go so far to promote that which is so inspirational and elevating, as that of playing their flutes together and studying the kind of literature you have mentioned.

Woodwind Ensembles with Flute

Mr. J. C. Pierre of Portland, Oregon, has asked for a list of such music. Thinking that this list might be of interest to many, we pass it on to you.

Three flutes with full score: Original Trio, Op. 29, *Anton Andre*; Theme and Variations, *Beethoven-Fetherston*; Three Serenades, *S. Mercandante*.

Four flutes with full score: *Charade, La Violette; Flute Fantasia, De Bueris*; Fluteplayers Serenade, *Winslow*; *Scherzo Brillante, Severn*.

Woodwind quintets with full score: *Sunrise on the Mountains, Borch*; Romance, *Price*; *Larghetto, Sobek*; *Capriccio, Hillmann*.

The above quintets for Flute, Oboe, B flat Clarinet, Horn and Bassoon.

Open and Closed G sharp

Question: I am fifteen years old and have been playing the flute for two years. It is a closed G sharp, but recently my uncle sent me a fine silver piccolo with the open G sharp. My teacher has told me that it is not practical to play both these systems. What do you think about it? Please don't use my name as it might make my teacher feel badly.

Answer: Your teacher is quite right. Maybe you can trade the piccolo in on a closed G. If not that, it would be possible to have it changed to the closed G. Better send it to the factory if it was made in this country.

Difficult Passages

Here they are, just as we promised you. If you will play each measure slowly and deliberately at first, making sure that you

REYNOLDS

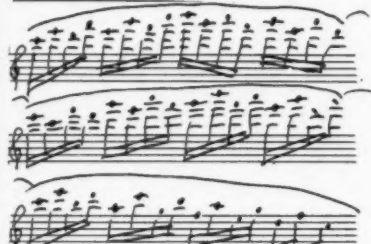
Cristina

No time
like the present...
No instrument
like the Reynolds

are playing each note correctly, then increase the tempo just a wee bit each time, it will be possible for you to eventually execute these passages perfectly. That, Boys and Girls, is always well worth your time and study. Please remember to repeat each measure over and over again until completely mastered.



Also: play the above in keys of G-D-A-F-B-E-A-G-and C flat



Play the above as written, also in ALL major keys.

If it should so happen that you are not familiar with the fingering in the very high register please study this simple chart:

B flat = $\frac{1-2, 4th 1st \& 2nd Key}{x \quad 1234-1}$
 C = $\frac{1-2, 4th 1st \& 2nd Key}{x \quad 1234-1}$
 D = $\frac{2-12, 4th low C}{x}$
 B = $\frac{1-2, 4th 1st \& 2nd Key}{x}$
 C sharp = $\frac{2-12, 4th low C}{x}$

Misinformed

Sometime ago your columnist made reference to that well known artist flutist as the "late" Arthur Brooke. Our good friend James Doling of Cleveland (also an artist flutist) has taken time out to write us to the effect that Mr. Brooke is very much alive, is living in California and playing as beautifully as ever. That was indeed good news to us. We are to make some professional appearances in California next fall, and are most joyously anticipating a call on our highly esteemed friend who was with the Boston Symphony for over twenty-five years.

Welcome, Summer Students

Each year since coming to Denver, we have had correspondence with flutists who expressed their desires to come here for the summer to study flute. Up to this time we could not encourage them because of the difficulties involved in finding places for them to stay. At long last things have changed, and now we are happy to announce that room and board can be had for any and all students who wish to study this summer. Just write your columnist for any information that you may desire.

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The Clarinetists Column

(Begins on Page 21)

able by writing THE SCHOOL MUSICIAN.

September, Introductory Column; October, The Football Band Clarinetist—Tone, Volume, Care of Instrument; November, The Practice Period—Choosing It, What to Practice; December, Practice Pointers—How to Practice; January, Reeds—How to Choose Them; February, Instruction Books & Contest Solos; March, Instruction Books (Advanced) and outline of objectives for a six year program; April, Contests—Do you play Musically?; May, Your Summer Plans.

Next Year's Plans

Here are some of the subjects I plan to take up next year: Tone Production, Fingering Principles (including Chromatic Scale), Articulation, Playing the High Notes, Intonation—the problems and their solution, Chamber Music for the Clarinet, On Playing in the Dance Band. So, if any of the above interest you, plan to be back again next Fall. Unless you request it I shall not repeat any of the material discussed this year. I do hope many of you have made a scrap book of our columns for your future use.

HAVE A FINE SUMMER . . . SEE YOU NEXT FALL!

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Strings

"The Strength of the Orchestra"

By Elizabeth A. H. Green

Music Education Department, Burton Tower,
University of Michigan, Ann Arbor, Mich.

Bowing Beats the Band!

The fine marching band performing on the football field has a tremendous appeal for the audience. If we had to analyze this appeal to find out what its absolutely indispensable essential was, it would not be the colorful uniforms (thrilling though they are to gaze upon), nor would it be the music played, nor the maneuvers themselves. The absolutely indispensable essential, and the thing that gives the whole project its vital appeal, is *uniformity of motion*. Every step is taken TOGETHER; every step is the same size on the march for everyone; every rank is straight and evenly spaced; every about-face is executed simultaneously. This precision of motion is the thing that thrills an audience even without uniforms or music. It is the *basic* quality.

Naturally when uniforms are added, so that each trouser-leg is the same, the appearance of precision is enhanced manyfold for there is then nothing of an unregimented nature to distract the attention of the audience.

When the band comes to the concert stage this uniformity of constant motion is no longer present except for the slight instant when all instruments are brought up into playing position. The only motion, as such, in the concert band is to be found in the percussion section.

Contrast this with the picture made by the symphony orchestra or the smaller concert orchestra in action. Here the motion of the bows with which the strings are played can become the same sort of exciting thing for the audience that the marching motion is for them in the band on parade.

On the concert stage the orchestra gains what the band loses, namely, that wonderfully important phase of attractive performance, *MOTION*.

Fine bowing in any orchestral organization eternally occasions interested comment. *Uniformly* fine bowing occasions comment tinged with awe. The layman can conceive of the development of marching uniformity because the act of walking holds no mysteries for him. He can do that much himself! But when orchestra bows move down and up simultaneously and every player seems to know just when, in the music, every other player is going to move his stick in the opposite direction, then the picture becomes something awe-inspiring to the uninitiate.

How to Bow

So many questions have been asked and comments made during this year concerning the "how" of developing this bowing uniformity, that it seems pertinent on this last column of the year to put into print the things which seem to us of value in developing this skill.

Here it is, then,—a brief summary of the teaching steps which we earnestly believe affect this whole picture.

1. In the beginning classes we make it a point to see to it that the child starts out with the *whole bow* as he draws his first tones on the instrument. We teach him to start on the edge of the bow-hair that is nearest the scroll of the instru-

ment and farthest from the bridge. As the bow progresses toward the point more and more hair comes into contact with the string until, at the tip, where strength of tone is needed, all of the flat surface of the hair touches the string. On the return trip (up-bow) the bow begins to turn back on the edge of the hair about seven or eight inches from the frog. This removes from the string the full weight of the hair at the frog which so often produces a scratchy tone for the beginning student.

By using the full length of the bow as the *beginning* stroke the long arm-muscles relax almost immediately.

As for keeping the bow straight across the strings or parallel with the bridge, the child is taught to reach forward with the bow-hand as he approaches the tip of the bow; and he is taught to *point the tip* outwards or frontwards as he approaches the frog of the bow.

It is my sincere belief that this whole bow-as-a-beginning technic enormously influences the later picture.

It should be mentioned here that such bowing depends largely upon a bow thumb that is bent outwards at the joint and is loose and pliable as it holds the bow, not stiff and braced.

2. The second phase of building uniformity of bowing comes with the gradual understanding on the part of the student as to when, customarily, a down-bow is used, or an up-bow. In the grade schools the children should learn at least three fundamentals. First, that "measures start down bow." Secondly, that "an up-beat before a bar-line starts up-bow." And thirdly, that "the bow is removed from the strings entirely if a rest is followed by a bar-line."

Armed with this knowledge the grade-schooler is ready to take the second step,—which often is taught in the junior high. That is, he may progress to the vast fundamental knowledge of orchestral bowings. For a discussion of these see *The SCHOOL MUSICIAN* for December, 1946, in this column.

Then in Senior high school this basic knowledge of bow-direction and fundamental usage is tempered with a growth in the handling of the exceptions to the rules and in dealing with the more difficult problems which composers have written into orchestra music and which have to be intelligently solved to arrive at an effective and usable bowing. Here, too, the student begins to be much more conscious of what part of the bow to use for certain passages, just how much bow to use, just where to start the bow on the note following a rest or the initial note of a piece, and the many final refinements which lead to a professional quality of *uniformity with ease*.

3. Lastly, there is one maxim which I have found of excellent teaching value and which, if heard consciously and often enough, is bound to help. This bit of abracadabra is:

"The bow is only as long as the UP-BOW!"

Try it. It works!

Uniform Sleeves

Now, there is one thing aside from the

teaching which will help to give a beautiful bowing picture. That is somehow to arrive at a uniformity for girls and boys in the sleeves of their garments. While I do not like to suggest a uniform as such for an orchestra, still the uniformity of sleeve will do for the orchestra bowing picture what the uniformity of trouser-leg does for the marching band.

For the girls and boys of an orchestra to have a uniform jacket to be worn as concert dress, with each student providing his own white skirt or trousers as the case may be,—for this to be, some company is going to have to design something which can be known as the *orchestra jacket* and which can be equally neat and comfortable for both girls and boys. Then we can hope for our bowing picture on the high school level to really achieve that professional look of precise uniformity without distraction for the audience, provided we have given the students the necessary basic knowledge as a preliminary.

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Till September

In signing off for the year, may I again express my appreciation for the many letters sent in by readers. You have quite overwhelmed your columnist of late and I shame-facedly admit that I cannot get everything answered with a personal note. However, we have tried to keep up with the requests for materials, and where materials have not been received it is simply because the present supply has been exhausted. New lists, and revamping of the older lists, will be undertaken during the summer.

Requests for basic courses of study have risen so enormously that one of the summer projects will be to get such courses of study put into printed form for future distribution.

String interest is definitely on the increase at the present time. The veil of fear which has, in many instances, surrounded the teaching of strings during the recent years is gradually being disintegrated.

There is nothing difficult about teaching any instrument where all phases of the technic are right out in the open where they may be seen as well as heard.

As in so many fields of human endeavor and progress, fear is only a matter of ignorance and lack of understanding. When simple knowledge comes into being, fear disappears. So why be afraid?

And here at last arrives the formula over the grand pause until September.

Real American Music

(Begins on page 9)

long-hairs to know that some of those same sidemen have played in symphony orchestras. They play jazz because they like it.

Nellie Speeds Up

We are a fast moving people. When "Seeing Nellie Home" was the hit tune, Nellie was seen home in a horse and buggy. Now she tears home at sixty or seventy miles an hour, and in not too many years the young squirts will zip her home at 300 miles an hour in a plane.

Our popular music has also stepped up in tempo. The old fashioned waltz and the bustle are gone. Personally, I would like to see an occasional waltz return to the dance programs. They make a nice change of pace from a jam tune. But I believe we'd better leave the bustle behind.

If, when a drummer starts beating the skins and the band hits a flare and takes off, you don't start feeling that you want to get up and kick a hole in the roof, then crawl into your wheelchair, brother, and dust off the gramophone. Your best days are behind you.

Some people like duck eggs, while others say they are too strong and will eat only hen's eggs. But everyone agrees that they are both eggs.

Jazz is one type of music, classics another, but they are both music so why argue?

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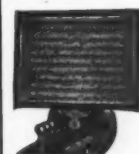
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By Anna Largent
213 Williams St., Aurora, Illinois

Accordion Summer Program

Since there is no school, accordion festivals and contests take place during the summer months when rehearsal schedules are made easier, and in addition pupils have more time to practice and improve their playing.

The popularity of accordion festivals during the vacation months is due to the greater opportunities for out-door performance, also giving the citizens of each Community the chance of hearing their home-town Accordion Band.

For this reason pupils should continue their accordion study during the summer months in addition to expanding their program music by promoting ensembles, duets, trios, quartettes, small groups and the full band. I heard a great music educator say that A, B and C bands can be created within a band. He would call for the A band to play and they would be the two first chairs in each section that would play a certain composition. It worked out very well as pupils would have to work to be in the A group.

True, it is the vacation period but young musicians will always find plenty of time for sport activities, with perhaps a two week vacation. But experience has shown that too much of a lay-off is not beneficial to the student or the band organization.

Parents who assign a morning period for practice, giving the youngsters freedom in the afternoon will find that this schedule will work to the advantage of the pupil. See that they continue taking their accordion lessons, for this provides an outlet for their energy which otherwise is so apt to lead the idle youngster into mischief. Parents should take into consideration that a lesson will do more for a child than a week of steady practice, so if Johnnie or Mary skips a practice during the summer, you will know that the teacher will do wonders with them at the next lesson, but do not cancel the lesson because your child has skipped a few days of practice.

It is the proud and happy Father and Mother who sit and listen to their child participating in a musical performance. The parents are satisfied in their hearts that all the effort, financial and otherwise, that they have invested in the musical education of their child has been well spent, they know where their boy or girl is and who his companions are and the credit and enjoyment they are bringing to their parents, their teachers and classmates. On the other hand all the benefits and advantages which the pupil derives will stay with them throughout the rest of their lives, for their music education has nurtured the spirit of cooperation and friendliness towards one another.

We all know that in very band there are weak players, and it is these pupils who must make an effort to study and practice every day during the summer months. Their schedule should cover a short period every day of the playing of scales and arpeggios in legato, staccato and sustained tones, always adding tone building and the technical drills. Do not hurry your practice, always feel the music and try to create a mood.

Accordion music is good music, and accordion bands and their directors and teachers are doing a tremendous pioneering job in the cause of good accordion music. The music of our bands can create and stimulate the desire for a better understanding of accordion music. With all the opportunities for service the responsibility of teachers and band directors becomes greater for the introduction of some of the world's finest musical literature at the popular concerts and contests. No accordion band or ensemble need be secondary to any other musical group, when composed of players comparable in age, ability, and musicianship. Many accordion bands have added instrumentation of brass, reeds and percussion, but the fact that its instrumentation is chiefly made up of accordions does not mean that the band is incapable of attaining the highest degree of musical performance. The more accordion bands we have to spread a program of good music, the more our people will become accustomed to the accordion and love the music it produces. If adding some instrument to your band will make it a better band, then by all means do that very thing, which of course will make better accordion bands from year to year.

Accordion Band Clinics

The accordion band clinic has not as yet been introduced. As soon as band directors recognize the value of a "get together" accordion clinic, whereby directors are enabled to compare ideas to the betterment of their respective lines, it will promote and advance the accordion profession. To these clinics could be invited the music publishers, and an exchange of ideas between publishers, teachers and directors could be given. This conjunction of knowledge and experience is where clinics derive their great value. Then there is the opportunity to meet and fraternize with bandsmen from many communities.

If this article does just this one thing of getting accordion directors to organize an accordion clinic to be held during the summer months or twice a year, it will have accomplished the most valuable contribution to the future of Accordion Bands.

Music publishers, accordion associations, manufacturers, teachers and directors would benefit under that kind of stimulus. Through this kind of a conference an adequate and larger repertoire of music will be written, which up to the present was never thought possible for accordion instruments.

Yes, let The SCHOOL MUSICIAN be the first to start this great movement in the accordion field, and let us have the first clinic this summer in the great out-of-doors, in some beautiful park with a good sized band shell. Give our young people the opportunity of deriving real satisfaction and enjoyment which comes with true appreciation and intelligent understanding of what music they are playing. Also I would like to hear from teachers in regard to accordion band clinics, such as what problems to discuss.

Questions

Q—I have always wanted to study music and play an instrument, but was unable to have lessons as a child. I now have

reached the age of 27 years. Is it possible to start serious study of the accordion so late in life? *Louis L.*

A—Yes, any one with the will and desire can make progress, if he cultivates patience without losing courage. If your hands are sufficiently supple, you can do much technically, give attention to the position of the hands, observance of fingering. Practice each hand separately and slowly at first. Naturally certain difficulties will arise, such as playing by memory if muscular reactions are slow. It is important that a wise course of study be chosen. Most of all make up your mind at the beginning that you will have to practice and work at it for a long time to avoid vacillation between great enthusiasm and deep discouragement. Also be sure to choose an intelligent, understanding and faithful teacher. This should answer the inquiries of a number of letters received this past month.

Q—I wish to study harmony, can you tell me what material to use? *Marian DeV.*

A—There are a great many harmony instruction books. "Harmony" by Chadwick; "Harmony" by Heacock; "Harmony" by Ware Orem.

Q—In this climate it gets either too hot or too cold. Can you tell me what effect temperature will have on an accordion? *Bill R.*

A—Too much sun or heat loosens the wax which holds the reeds in place. Never leave your instrument where the sun can strike it. Too cold a temperature will also affect the reeds, and cause them to give out peculiar sounds or no sound at all, but after the instrument has been warmed up, it again is in playing condition and no harm done.

Q—My teacher insists that I learn harmony. I just want to play. Is it necessary to study harmony in order to become a band director? *Victor P.*

A—Certainly, as it gives you a real understanding of chord progression and interpretation. You will learn how to analyze compositions, transpose and harmonize.

Q—I am playing the "Flight of the Bumble Bee" and several other fast pieces, but cannot get these numbers up to the required speed. Can you give me some help to overcome this difficulty? *Raymond H. W.*

A—Perhaps you are working at the pieces too hard. Too much concentration on just one thing will not get you anywhere. There is a good technique book for accordion called "Hanon." Play these numbers very slowly and then very fast but lightly. You will feel the shape of each phrase, and know definitely where you are and where you are going. It will make you think ahead, for you can only play as fast as you can think. It will re-

quire every bit of your intelligence to think with lightning speed ahead of the playing of your fingers. This also answers the question of Rose M., William R., and Kate J.

Q—How can one determine the tempo of a piece if he has never heard it and no metronome rate of speed is indicated? *John W. M.*

A—Several factors should be considered before deciding upon the tempo for a good performance. You should first of all analyze the character of the music, its complexity, the length and the harmonic changes.

Q—I have studied piano four years and accordion two years, am sixteen years of age. When I play my pieces at home they are perfect, but as soon as I play for my teacher or am asked to play for some one, I stumble all over and seem to forget the notes. Can you suggest a remedy for this uncertainty? *James R.*

A—Psychologists call this nervousness "inferiority complex." Just stop thinking about yourself and how perfect you played at home. Concentrate on something else about your playing, such as getting a beautiful tone and how musically you can interpret your pieces. Also a great deal of disappointment can result from playing pieces that are too difficult.

Q—Next September I will take over the music department in our school. We will have accordion and violins, etc. At what age should I start the pupils in order to get the best results in class instruction? *Kathleen J.*

A—From my experience I would say you will find that a medium grade level is found at the beginning of the fourth grade. In some cases younger pupils can get started, but to a much slower degree. A great deal will depend on the procedures and methods used to develop the pupils' musical perceptions under your guidance.

Q—Will you please give me a list of good accordion solos for pupils of high school age?

A—So many letters have come in asking the same question, that I will list some of them at this time with more to follow in later issues.

"The Jolly Caballero," Frosini; "Bubbles," Frosini; "Carnival of Venice Fantasia," Frosini; "Stradella Overture," Von Flotow; "España," Waldteufel; "Tranquillo Overture," Deiro; "Prelude in C# Minor"; Rachmanoff; "Il Guarany Overture," Gomez; "Malaquena," Lecuona; "Hora Staccato," Dinicu-Helfetz; "In a Persian Market," Ketelbey; "Hungarian Dance No. 5," Brahms; "Czardas," Monti; "Indian Love Call," Frimi; "The Donkey Serenade," Frimi; "Song of the Vagabonds," Frimi; "Il Trovatore," Verdi; "La Traviata," Verdi; "Marche Militaire," Schubert; "Glow Worm," Lincke; "Nola," Arndt; "Flight of the Bumble Bee," Rimsky-Korsakoff; "Roumanian Rhapsody," Enesco; "Bright Star Overture," Bennett; "Magna Overture," Huff; "Entry of the Gladiators," Fuell; "On the Trail," Grofe; "Marriage of Figaro," Mozart; "Funiculi-Funicula," Denza; "Pavanne," Gould; "Martha," Von Flotow; "Pietro's Return," Deiro; "The Naughty Waltz," Levy; "Prelude & Torreador of Carmen," Bizet; "American Patrol," Meacham; "Bohemian Girl," Balfe; "Neapolitan Nights," Zamecnik.

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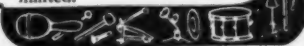
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The Twirlers' Club

By Don Powell

505 North Poplar St., Ellensburg, Washington

Majorette of the Year

The following letter was received by the Editor of the Twirlers' Club Column on Friday, May 2, 1947:

Mr. Don Powell
505 N. Poplar
Ellensburg, Wn.
Dear Sir:

For any girl interested in twirling, to be chosen "Drum Majorette of the Year" is certainly one of the most wonderful things that could ever happen to her. I guess that's the reason I'm writing this letter in hopes to achieve this goal.

As to the length of time I have twirled: When I was eight I started twirling, but

because my teacher left town I discontinued it until I was thirteen. I AM NOW FIFTEEN YEARS OF AGE. My outstanding performance, I believe, was when I won a 1 double plus rating in our state contest on April 1st this year. I have won three top honors in state contests. I have been to one band festival and I received a 1 plus rating on my performance there.

My biggest moment as a drum major also came at this festival. Out of eighteen marching bands I was picked "Best Drum Major." Running high as one of my big moments was when I was selected "best twirler" at a twirling school last summer. The school was the "Hackney Twirling School" and of course I feel it a great honor to be drum major of a band that has won first division the past three years at our state contest, playing and marching at the Waurika Band Festival.

Sincerely, *Drum Major June White.*

That winning letter and the inset photograph which was enclosed has won Miss June White, leading drum major of the Bowie High School Band, Bowie, Texas, the nation-wide honor of being chosen "DRUM MAJORETTE OF THE YEAR" for 1947.

Majorette June White is the charming daughter of Mr. and Mrs. (Bob) R. T. White. This fifteen year old drum majorette has accomplished as much in her seven years as the average twirler will in a much longer period. Three years ago June was selected by an out-of-town judge to become one of Bowie High School's majorettes. Two years ago she was selected out of four contestants to be the band's leading majorette.

In a letter to me Mr. Walter B. Alexander, superintendent of Bowie Public Schools, stated in part the following: "June has won many state honors the past two years as a drum major. She has a fine voice and, in the absence of the choral club director, June took charge of the Choral Club in our national music week and conducted it like a professional. "She has a remarkable family back-

Majorette of the Year!



Fifteen-year-old June White of Bowie, Texas, gets a nationwide salute as the Twirlers Club choice for the title "Drum Majorette of the Year." Unbeatable in twirling competitions, the comely majorette is also assistant conductor of the Bowie High School Band.

ground. Her parents are as ambitious for her as she is for herself which makes a very happy combination. I recommend her very highly without any reservations."

A letter from Mr. George Rucker, director of Bowie High School's seventy-two piece band, accompanied Mr. Alexander's good word for June, and it stated in part as follows: "June is very dependable and is respected by all band members. She is recognized as the 'authority' on the drill field. She is so good that I feature her with a special twirling exhibition at one of our football games each year. June is also my assistant conductor. She takes piano and voice, and sings in the Choral Club and is the 'F. F. A. Sweetheart' this year at school."

Drum Majorette of the Year June White, of 704 E. Tarrant St., Bowie, Texas, the Twirlers Club gives you a nation-wide drum major's salute. Congratulations and we'd like to hear more of your outstanding record in the field of baton-twirling.

Drum Majorette June White has been awarded a tailor-made baton, one built to her own specifications, by the famous baton twirler and manufacturer Ben F. Wright of Hamilton, Ohio.

Honorable mention as entries in our contest goes to Miss Anne Jane Derrick of El Paso, Texas, and to Louise Brugere of El Monte, California.

Hand Movement Instruction Under the Leg Flip

This is a nice twirl, an easy one too! I suggest to commence this twirl, start the Two Hand Spin, proceed into the Pass Around Back (left side). Now, while in the Pass Around Back grab the baton at the TIP end instead of the center. Allow the knob end to fall groundward and swing around the right leg to the front of the body. Swing the baton fully in front of the body in a clock-wise manner, then raise either the right or left leg and toss the baton straight, passing under the raised leg. High tosses, if convenient, are spectacular and thus recommended.

Raise your leg high and STRAIGHT in

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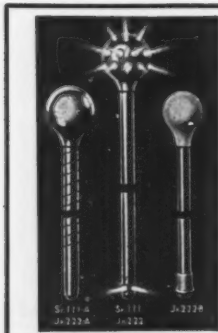
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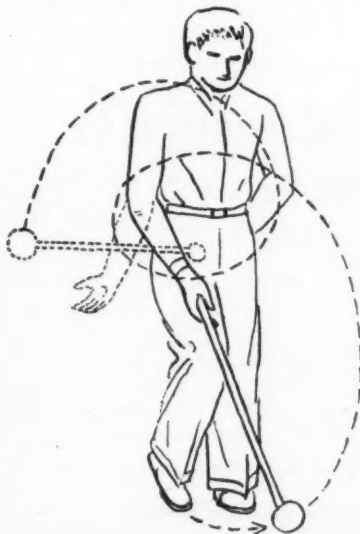
front of your body. Raise only when
ready for toss and lower immediately
upon completion of toss. (All as illus-
trated in the inset diagram.)

Kick Up Catch

This twirl can be used in a regular
twirling performance and is also a spec-
tacular manner in which to recover a drop.

The knob end of the baton resting on
the ground or floor, with the tip end
resting in the palm of the right hand—
with that hand facing out away from you.
(The position of the baton: Directly in
front of you, in line with your right leg.)
Now, although the appearance of the trick
gives the impression that you are kicking
the knob end of the baton into the air
with your right foot, actually the majority
of the guiding work is done with your
right hand.

The baton is "kicked" into the air, re-
volves 2 or 3 times and lands horizontally
in your right or left hand, whichever you
desire to use, in back of you. In either
event of course, the hand should be facing
UP and out. The baton MUST spin slow



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The Double Reed Classroom Bassoon . . . Oboe

By Jack Spratt
Old Greenwich, Conn.

Making Reeds

This month I would like to catch up on some correspondence that has had to wait until the columns on aural imagery, breathing, etc., were completed.

Before taking the letters I would like to mention that I enjoyed very much the visit of Mr. and Mrs. Leo Ruckle. Many of you are familiar with the name Ruckle as, I believe, he is the world's largest manufacturer of oboe reeds and has on occasion contributed material to this publication.

Colette Donaly writes from Kearney, Neb., that she has played oboe for three years and that her music supervisor has suggested that she learn to make her own reeds. She asks if it is worth the trouble, will she save money, and what tools and materials she will need.

The real time to learn to make a reed is before you attempt to play the instrument. This is a European approach and only practiced where a teacher is avail-

able. This way the reed making and playing ability are on a par, both bad, but they can improve together. Now that you have played for three years you will become easily discouraged by the results of your reed making attempts and if you do not have the stick-to-it-iveness (not in Webster) to stay with it, I would not suggest that you invest in the tools. To paint a gloomy picture, that you should be able to best, they say that, out of the first dozen reeds, one should blow, and after passing the 500 mark you should be getting satisfactory results.

There are three good books on the subject, and before making any purchases I advise that you obtain one of these at an investment of around a dollar. Everything is explained in detail in these books and I will be happy to supply information as to their source. In closing this line of thought, I want to point out that any studying or work in conjunction with reeds, whether continued or not, will better enable you to understand and manage

big Baton Revue performance, which in my estimation should be a 100% hit.

Miss Cultra and her twirling gang go in for acrobatics in a big way. They should—they do a wonderful job of them, as I've observed from various photographs Miss Cultra has mailed to me. Wish we had space to publish a couple of them.

Ella Cultra, a senior now, is leading majorette of the Ashton High School Band. She assembles her twirling team in Ashton twice a week, does lots of practicing and if there is any doubt in her mind concerning the student understanding the particular rudiments she has instructed during the meeting, Ella will go to the individual's home later and give personal direction. THIS is what puts an interest in baton twirling.

So to Majorette Ella Cultra and her twirling teamsters, who are greatly helping to "put twirling cities on the map," the Twirlers Club salutes you and wishes you good luck with your Baton Revue!

Twirling Continued

until mastered, and MUST land horizontally in the palm. (All as illustrated in the wrist diagram.) Grasp the baton immediately and twist the wrist taking the baton into a Figure 8 or a Reverse Figure Eight. Proceed into any twirl you desire. In this movement, you may learn to catch faster and easier with the body moved several degrees to the left. This allows an open path for the baton to fall.

Club of the Month

This month's Club of the Month belongs to the most outstanding twirling promoter in Ashton, Illinois, Miss Ella Cultra. There are 25 on this team to be exact and sharp young ones they are, too! The age range in her club runs from 3 to 16. They participate in various parades, almost all school functions requiring a band and at the present are planning a

reeds procured from a professional reed maker.

Colette's next problem deals with the intonation of the middle C and B flat on her oboe. Best I can offer is to check the instrument with a repair man. If the instrument has not been overhauled recently, it is quite likely that the small pieces of cork are worn or missing which control the leveling of the keys.

A few months ago I wrote about the advisability of getting two oboes into each eighth grade. This has now become possible with the arrival of new military system oboes that retail at \$35.00, less case. Will supply source if anyone is interested.

Today I received a nice letter from William Moore in West Australia, which had enclosed a clipping from the Broadcaster publication about his talented and musical family. Every member of this family plays one or more instruments and it is of particular note to this column that Kathleen, who is the oboist of the group, holds an A.B.C. scholarship at Melbourne University Conservatorium and has played solos over 6WFF, including a Handel sonata and "Friendship's Garland."

Playing in Tune

Miss Gertrude Kahmeyer writes from Pratt, Kansas, for help in playing her oboe in tune. For a student of one year, I would recommend scales played slowly and carefully, along with all the intervals and octaves. Be sure the A is 440 by checking with a good piano or tuning fork, and build scales in tune with it. For a little diversion play simple melodies the whole world knows such as "Swanee River", "Kentucky Home", etc. If they sound bad, they are out of tune. Break them into exercises of four notes or so, and as these intervals shape up, try the whole piece again. If possible, have someone play piano accompaniment, if piano is in good tune. Go to Kansas City to a symphony oboist for a lesson or so to get on the right track.

John F. Rahn writes and sends a sample of a new type of a bassoon fingering chart for a Heckle system bassoon. From the limited time I have had to study this chart, it seems that almost every possible fingering is included. Mr. Rahn has also designed a floor stand to hold the bassoon in playing position. Several of the advantages of such a stand are as follows: ideal for student too small to hold instrument, teacher can fix stand so that bassoon is in proper position, convenient for player who doubles on other instruments, will hold instrument in upright position while it is not being used so that collected moisture does not run into the pads and rot them, as happens when you lay the instrument down, etc. Mr. Rahn's address will be sent on request.

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RECONDITIONED CORNETS, trumpets and trombones, from \$57.50, up. Standard makes from \$72.50, up. B♭ metal clarinets \$57.50 and \$67.50. Eb alto saxophones \$90.00, up. Standard makes \$100.00, up. Tenor saxophones \$125.00 up. Baritone saxophones \$135.00, up. C melody saxophones \$40.00, up. Mellophones \$49.50, up. Baritone horns, \$65.00, up. Upright Bass Horns, \$97.50, up. And hundreds of school instruments to select from. Deagan, 3½ Octave Marimba model No. 52, \$185.00. New Wm. S. Haynes sterling silver flute, \$279.60. Conn. 4 valve bell front baritone with case, \$210.00. King B♭ rotary valve, bell front bass horn with case, as is, \$395.00. Conn gold lacquered, 20½, short action BB bell front recording Bass horn, \$345.00. Conn silver plated 4 valve Eb sousaphone with trunk \$375.00. York silver plated BB sousaphone with trunk, \$365.00. New Alexander Wood Boehm Bass Clarinet outfit, \$475.00. New 24 Key Reidl heckel system bassoon outfit, \$575.00. New 3 Octave Vibraphone, \$295.00. New set of Cathedral Chimes, \$225.00. Buescher Aristocrat gold lacquered alto saxophone, like new, \$165.00. King gold lacquered Zephyr tenor saxophone like new, \$187.50. New 25 Bar heavyweight glockenspiel outfit, \$75.00. New 25 Bar lightweight glockenspiel outfit, \$57.50. Set of hand tuned tympani with stands, \$157.50. Buescher silver plated Bass trombone with case, \$157.50. Alexander gold lacquered French horn, \$195.00. Conn silver plated French horn, \$135.00. Buescher gold lacquered double French horn with case, \$295.00. Also, a large stock of Piano accordions from 12 bass to 120 bass, ranging in price from \$39.50, up. Deagan Imperial, 3½ Octave, model 82 Marimba, \$345.00. New Jeffroy Wood Conservatory Oboe with case, \$295.00. New Noblet Wood Boehm Alto Clarinet with case, \$295.00. Buffet Wood Boehm Bass Clarinet with case, \$475.00. Kohler Wood Boehm Bass Clarinet with case, \$295.00. Set of Buffet Wood B♭ and A Boehm Clarinets in double case, \$225.00. Buffet Boehm Contra Bass Clarinet with Case, \$495.00. Write for free Bargain List. Adelson's Musical Instrument Exchange, 446 Michigan Avenue, Detroit 26, Michigan.

WE HAVE HUNDREDS of rebuilt and guaranteed band and orchestra instruments ready for immediate delivery. Just received some hard to get items—Genuine A. Zildjian Cymbals, New 1947 Blessing Trumpets and Cornets, Conservatory system Oboes, Bass and Alto Clarinets, Sousaphones, Vibraphones, Chimes, Tympanics, Glockenspiels, Double French Horns, String Bases, Drums, Public Address Equipment, New Penzel Mueller, Clarinets, rebuilt Kohler Heckel System bassoon, Loree Conservatory Oboe, rebuilt Trumpets, Cornets, Trombones, and Clarinets (metal) from \$57.50, up. Circular and Upright Alto Horns and Tenor Horns, from \$45.00, up. Band and Orchestra instruments on five (5) day approval. Highest cash or trade-in allowance on your old instruments, and if our offer is not satisfactory, we will return your instrument at our expense. Write us for the latest bargain list. Meyer's Musical Exchange Co., Dept. L, 454 Michigan, Detroit 26, Michigan.

REYNOLDS TRUMPET—60 days old \$167.50. Martin Committee Trumpet 60 days old \$177.50. Buescher Trumpet 60 days old \$147.50. King Trombone 60 days old \$147.50. Olds Trombone 60 days old \$190.00. Frank Holton Trombone like new \$120.00. Holton Collegiate Clarinet \$89.50. Regent clarinet \$90.00. King Alto Sax 60 days old \$167.50. Buescher Alto 60 days old \$195.00. Martin Committee Alto \$255.00. Martin Committee Tenor Sax \$285.00. King Tenor like new, \$214.50. Send for catalog listing hundreds of instruments. All kinds and makes. Instruments for less and still the best. Harden's Musical Merchandiser, Marion, S. Ohio.

"BANDMASTERS AND MUSIC SUPERVISORS"—ask for our "Free List" and discounts to "Schools and Teachers" on "Band and Orchestra Instruments"—"Guitars"—"Accordions"—"Harmonicas". S. M. Rudolph's, Atchison, Kansas.

XYLOPHONE—Deagan 4 octave for sale. Bargain Price \$100.00 net. Order with deposit \$25.00 collect C.O.D., or will exchange for smaller instrument. A. Auslander, 1044-54th St., Brooklyn 19, New York.

INSTRUMENTS AND REPAIRS

USED INSTRUMENTS FOR SALE—1 King Recording Bass, \$250.00. 1 King Eb Bass, \$75.00. 1 Bach Low Eb Trumpet, \$150.00. 1 French Besson C Trumpet (new), \$200.00. 1 English Besson Flugelhorn, \$85.00. 1 English Besson Eb Cornet, \$75.00. 1 Mahillon Eb Flugelhorn, \$75.00. 1 Holton Mellophone, \$125.00. 1 English Besson Cornet, \$50.00. 1 Frank French Horn in F and Eb, \$100.00. 1 York Trumpet Latest Model (Custom Model) finish 1½ with case and mpc, used two months, \$125.00. 1 Martin Trumpet No. 132 527. Finish 1½ with case, 2 mpcs. 3 mutes like new, \$125.00. 1 Bach Strad. Trumpet No. 6664 finish 1½ with case, \$200.00. 1 Metal Clarinet—cadet model—with case, \$50.00. 1 Commander model Cornet with case, \$60.00. 1 Eb Alto (Trumpet Form-made in Austria), \$50.00. 1 Eb Alto (Trumpet Form-made by Maino & Orsi, Milano, Italy), \$50.00. Vincent Bach, 621 E. 216th St., Bronx 67, New York.

VIOLINS WANTED—Any condition, low priced, for students. Describe fully. Suburban Music Studios, 643 Stuyvesant Ave., Irvington, New Jersey.

DEAGAN MARIMBA—Good Condition, 3 octaves. Wehmüller-Hamilton Jewelers, 715 Locust St., St. Louis 1, Missouri.

MISCELLANEOUS

FOR SALE: One of the finest Symphony Band Music Libraries. Over one thousand standard numbers. No popular music. Write for particulars—Symphony Band Library, Box 35, The SCHOOL MUSICIAN.

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INSTRUCTION

MUSICIANS!!!—I will teach you proper breathing. Breath Control for only \$2.00. Send For Dynamic Breath Control studies. Request booklet. Barto, 407 So. 22, Allentown, Penna.

VERSATILE KANSAN

Newton, Kansas—Not all drum majors can fill an instrumental chair in the concert band as well as leading the marching band. But James

Jones of Newton is an exception for he handles a clarinet as well as a baton and his director, E. S. Sanderson, considers him a mainstay of the band, whether in concert or on a gridiron parade.

James, who was selected for the drum major's post because of his National Guard experience, has another trick up his sleeve as well. He also plays violin in the Newton Senior High School Orchestra, and never lacks for musical activity during the school year. Right now he's brushing up his baton technique in preparation for the coming football season.



James Jones

REED MAKING

OBOE REEDS—I will make your reeds as perfect as the ones I use in Cincinnati Symphony Orchestra. Easy, beautiful tone, and perfect pitch. Mounted on Loree tubes: \$1.25 each, 6 for \$7.00. Oboes and English Horns, new and used. Andre Andraud, 6409 Orchard Lane, Cincinnati 13, Ohio.

JACK SPRATT OBOE AND BASSOON REEDS—These reeds are carefully handmade of the finest cane and materials. Each reed is tested personally and also by the latest scientific methods. Guaranteed 440 pitch and easy response. Each sterilized and packaged in a plastic container. Oboe \$1.00 and \$1.50. Bassoon \$1.00 and \$2.00. School discount. Free woodwind catalogue and repair price list. Jack Spratt, Old Greenwich, Conn.

WALDO OBOE REEDS—handmade, selected cane, easy blowing, beautiful tone, perfect pitch, \$1.15 each, 3 for \$3.25. Individually packed. Maxim Waldo, 1475 Grand Concourse, Bronx, New York.

BASSOON REEDS: The Ferrell Bassoon Reeds nationally known among school bassoonists for their satisfactory service are again available. Made from that fine quality Genuine French Cane. 4 reeds \$3.80—\$11 Doz. John E. Ferrell, 3535-A Juniata Street, St. Louis, (18) Mo.

UNIFORMS

SIXTY (60) MAROON and Gold Caps, Skirts and Trousers for sale. Drum Majorettes and Directors uniforms to match. Contact Tremont Borough School District, Tremont, Pa.

WHITE BAND COATS (60 Used) Double breasted Juvenile Sizes, \$120.00. (100) white uniforms coats. Military collars, sizes 34 to 46 (New) Each \$3.00. Forty capes (Purple) \$60.00. 20 green silk capes (new) \$40.00. (32) green mess jackets \$64.00. 70 to set uniforms, Red Blue coats, trousers, caps (like new) \$400.00. 56 capes, Orange-Black, \$112.00. 27 red trousers Juveniles, \$71.00. New Red Band caps (Every size) \$2.50. Tuxedo suits double breasted \$35.00. Single breasted tuxedos \$15.00. White orchestra coats, shawl collars \$8.00. Peak Lapels, \$3.00. Single breasted coats, \$3.00. Tuxedo trousers, \$6.00. Majorette costumes, \$8.00. Shaksos, \$4.00. Assorted colors. Directors suits, caps, coats, batons, Stamp brings lists. Wallace, 2416 N. Halsted St., Chicago.

FOR SALE—Used wool band uniforms. 67 capes, 66 caps, 1 small Drum Major Cap (no permanent identification sewed on). Maroon with white trim. Cleaned and pressed. Priced reasonable. J. M. King, Director, Hastings College, Hastings, Nebraska.

WANTED TO BUY

WE WANT YOUR MUSICAL INSTRUMENT. We will pay the highest prices for trumpets, cornets, saxophones, metal, wood, and ebonite clarinets, oboes, bassoons, flutes, French Horns, baritone horns, alto and bass clarinets, percussion instruments, string instruments, vibraphones, marimbas, trombones, bass horns, etc. Write, or send us your instrument for the highest cash or trade-in appraisal. We will pay transportation charges. Meyer's Musical Exchange Co., Dept. L, 454 Michigan, Detroit 26, Michigan.

WE WILL PAY HIGH PRICES for your musical instruments. Especially need cornets, trumpets, metal, wood and ebonite clarinets, trombones, flutes, oboes, bassoons, French horns, baritone horns, saxophones of all kinds, bass and alto clarinets, percussion instruments, string instruments, vibraphones, marimbas, sousaphones, piccolos, alto horns—need 50 sousaphones). Write us what you have or send in for cash appraisal. We will pay transportation charges. Adelson's Musical Instrument Exchange, 446 Michigan Ave., Detroit 26, Michigan.

15c for each word per insertion: 25 words for \$3.00 (10c each additional word), or 50 words for \$5.00, (5c each additional word.)

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Trade Winds

TARG & DINNER ANNOUNCE MUSIC WEEK WINNERS

Targ and Dinner, Inc., have announced the winners of their 1947 National Music Week Advertising Contest which closed on May 15th. They are Kirk Johnson & Co., Lancaster, Pa., 1st prize; C. W. Hawkinson Music Store, Fremont, Nebraska, 2nd prize; Hennings Music Center, Duluth, Minn., 3rd prize; Jenkins Music Company, Kansas City, Mo., 4th prize; Grinnell Bros., Detroit, Mich., 5th prize; and Thearle Music Co., San Diego, Calif., 6th prize.

Honorable mention was given to Daveau Music Co., Fargo, No. Dakota; Esheleman's Music Co., St. Joe, Mo.; Harding and Miller Music Co., Evansville, Indiana; Ohio Federation of Music Clubs, Marion, Ohio; and Milwaukee Piano and Music Dealers Association, Milwaukee, Wisc.

All the judges were unanimous in the selections of the winning entries. Neither the size of the ad nor the lay-out was given special consideration. The emphasis was placed on the practicability, effectiveness and impressiveness of the message of Music Week.

The judges of the contest were C. V. Buttelman, Executive Secretary of the Music Educators National Conference; Robert L. Shepherd, publisher of The SCHOOL MUSICIAN; and Glen Burrs, publisher of Down-Beat.

Targ and Dinner were very gratified with the interest shown in their annual contest intended to stimulate greater activities to promote the objectives of Music Week, and plan to repeat it in 1948.

CLAIR OMAR MUSSER FORMS MARIMBA FIRM

The formation of a firm devoted to the manufacture of Marimbas and known as Musser Marimbas, Inc., has been announced by Clair Omar Musser, president of the corporation.

This new company is located at 5115 N. Ravenswood Avenue, Chicago 40, Illinois, and will specialize in the manufacture of quality marimbas and kindred instruments. Mr. Musser announces that F. K. Peppier is vice-president, and Robert W. Viohl, secretary-treasurer.

Musser Marimbas, Inc., will show newly designed instruments at the June convention of the National Association of Music Merchants in Chicago.

The executives of this organization will be recognized by the members of the music trades because of their long association with marimbas in both the manufacturing and musical fields. Mr. Musser reports that the factory craftsmen also have had many years experience in the manufacture of these popular instruments.

NEW STRING TEACHING AID PERFECTED

New York City—Teachers of string instruments will be interested in a simple device called the "Thumb Positioner" which has been designed by Harry Allen Feldman, teacher of instrumental music in the William Howard Taft High School in New York City. Mr. Feldman per-

fects this aid for beginners on the violin, viola, cello and bass to assist them over the beginning difficulties. Its function is to control the thumb of the left hand and to guide it into assuming and retaining the proper position on the neck of the instrument.

Tests with students who have used the device indicate that progress is accelerated to the extent that work normally covered in the first year is completed in about three months, and with superior results. The Thumb Positioner is an inexpensive item and is designed to fit all standard size instruments. It is being distributed by Music Education Devices, 475 Fifth Avenue, New York City.

Mr. Feldman is the author of "Music and the Listener" and "The First Hundred", a set of instrumental studies.

DRUMMERS REALLY WORK, SELMER CO. FINDS OUT

One of the previously unsolved mysteries of drumming has been, "How hard a workout does the foot that beats the drum pedal get?" Because it is directly related to the beating a pedal takes, Selmer's Norman C. Owen, sales manager of musical merchandise, hied himself to Chicago recently equipped to find out. Results of his snooping in the better night spots, broadcasting studios and percussion schools produced many surprising answers.

Norm took along a Crowell Drum Pedal equipped with a special beat-counter. Placed under a drummer's foot during a performance it registered every drum beat. Some of the artists who cooperated in the tests became so interested in the device and story it unfolded that they suggested incorporating a beat-counter as standard equipment on pedals.

3,883 Beats in 30 Minutes

On the thirty minute Tommy Bartlett Show over the ABC network Frankie Rullo pounded out 1,427 beats. Frankie was amazed at his own accomplishment, especially since that is a variety show and not strictly musical. Some indication of how rapidly Frankie's score accumulated is shown by a partial breakdown. The Crowell Pedal recorded 300 beats on "Sunday", duration one minute and 30 seconds; 376 beats on "Chicago", duration one minute and 50 seconds; and 245 beats on "Guilty", duration one and a half choruses for vocal background.

The largest single score was chalked up by "Chick" Evans, well known in Chicago drum circles. "Chick" is currently appearing with Jimmy McPartland and his famous quartette at the Brass Rail cocktail lounge on Randolph Street. Marion Page, Jimmy's British wife, registered as much surprise as Jimmy did when the Crowell Pedal ran up 3,883 beats in a half-hour show, more than 100 beats per minute.

When Maurie Lishon heard of the investigation in progress, he spread the word and soon more Chicago drummers than had ever assembled in one place were grouped around the Crowell Drum Pedal in the Lishon Music Store. Bobby Christian, who is said by many to be the fastest drummer from New York to Hollywood, and Roy Knapp were there with many of their students and associates. Every drummer in the group either had been or still is a student of Roy Knapp.

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